

## Interview Transcript

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Interviewee	Tim Burns - Self Employed, Artist, Perth, Western Australia.
Interviewer	Alexander Hayes - PhD Candidate, University of Wollongong, New South Wales, Australia
Supervisor	Professor Katina Michael, University of Wollongong, New South Wales Australia
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### Research Question

*What are the socio-ethical implications of body worn video camera recorders on society?*

### Research Focus / Outcomes

*This research examines the historical developments and contemporaneous challenges that location enabled body worn camera technologies pose for humanity. The potential benefits, risks or harm on society from body worn camera technologies will inform the development of a socio-ethical framework to provide context, inform and address these issues where gaps in the literature have been identified.*

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Hayes: So I have got the recording started and I am going to turn the gain down a little bit and the recording level can go down even further, that's better, ok so I am going to now access the questions and we are going to start from the very top, so it is Tuesday the 20th November and it is 9:15 PM eastern standard time and my name is Alexander Hayes. I am a PhD candidate in the Faculty of Informatics University of Wollongong under the supervision of Associate Professor Katina Michael and with online I have Mr. Tim Burns here now. Tim, I am just wondering if you could for the audience who don't know who you are provide us with perhaps a title or a role or however you would like to describe yourself and also could you provide us with any affiliations or business or that you would like to be able declare as part of this transcript.

Tim Burns: Yes ok. My name is Tim Burns twenty nine eight twenty seven, Artist, sign of the pig, kind of musical and innovation that at what point would test all relationships. That's a beginning, so let's see. I give permission for this recording. I'm at 6 o'clock because in Western Australia we don't have daylight saving over here because the cows don't like it and the pigs and the local farmers apparently and I've just had a fire and burnt half the bloody place down. I'm a bit mental as a result and none of the farmers relate to me much around here.

Hayes: Tim, you have been through wars all in one month...incredible.

Tim Burns: Hmm? I've got my leg in plaster and I can't go for a swim.

Hayes: Oh gosh. Tim, just wondering if you could provide for us a bit of a background on how or perhaps for a lay audience who doesn't know who Tim Burn's is, can you give us a bit of an idea historically who you are and how you have come to be in this particular situation with me recording tonight.

Tim Burns: I work as an artist. Probably as a context artist. I started installing silver foil in spaces in Sydney, before that I did a painting kind of diploma or whatever it was at WAIT or TAFE or whatever it was then and now I'm at Curtin University. I've started working more and more with three-dimensional things and eventually how to control an audience. I was very much into explosives and surveillance equipment. I went with Sony and pieces of equipment to the opening of the Sydney Opera House which is pretty significant in the sense that it caused a lot of people to come to the gallery. I was mucking around with kind of what they call "Big Brother" or room controlled device or how to control people or psychology 101. That kind of stuff. I went onto do a series of minefields, various explosive features video tapes that blew up that would show you how to blow up and then blow up themselves and worked my way through blowing up things such as cars. I worked on the mines as a kid as an explosives guy, but yes, then I started making more movies you know, more and more succinct argument I suppose in a way and as I grow I think they are becoming more and more succinct. Is that a good start?

Hayes: It is indeed. I am sure that through the interview you will be able to tell us more about the things that you are involved with.

Tim Burns: How long is this going to be?

Hayes: Well at least one cigarette in duration, probably between forty and fifty minutes.

Tim Burns: Forty or fifty minutes?

Hayes: Yes.

Tim Burns: Ok...alright just the one.

Hayes: Sorry...what was that?

Tim Burns: Ok lets go.

Hayes: Ok right so Tim I'm going to ...there was ten questions that was sent to you along with your participant pack but I'd like to be able to. There are ten questions in total...would you like to progress with the questions in chronological order or is there any.

Tim Burns: Are they on the email?

Hayes: Yes...that's right. The one that was attached to your email. That's exactly right.

Tim Burns: Maybe...maybe....when I don't answer them on email and save you a bit of mucking around.

Hayes: The actual audio transcript is the most important part of this whole process.

Tim Burns: Oh ok well then go with it then yes start.

Hayes: Okie Doke. So happy to roll?

Tim Burns: Yep.

Hayes: So Tim question 1 - what does the term wearable computers mean to you?

Tim Burns: Ah, means basically having a camera system or glasses on the body that allow the body to be situated to be a recorder, to transmit, to essentially kind of communicate in, out, over and above I would have thought and that actually becomes part of the kit you know the thing. I view it as a police thing where I've just been busted at a stop sign which I've failed to make the case but yes, does that make sense?

Hayes: It does indeed. It does which leads onto the second question. Tim what do you think the key differences are then between handheld, wearable and body worn technologies in your opinion?

Tim Burns: Oh well I'd imagine the body the wearables are more automatically operated for a start probably and they are also sort of fixed. More stealth. The hand held are more obvious and obviously, so they would be more covert the wearable or potentially more covert.

Hayes: And what about the distinction between handheld, wearable and body worn? Is there any in your opinion?

Tim Burns: Body worn. It is if we can go back to that piece at the gallery of NSW, ne of the key aspects of that we explored how the body naked has more power of the body clothed and because the body naked. It's like those bare breasted demonstrated demonstrators in France at the moment. There was a whole heap on Facebook today.

Hayes: Yes.

Tim Burns: and they have just come out and they have paint all over their body, breasts or whatever so they had a lot more control and power over people because people are essentially more with law and afraid or you know. They have broken the bounds of fear so there is something not so much about harm but about resisting fear in a sense you know...or an age for that matter so this wearable kind of durable, hand held, the relationship between. It's all about the clothing and the control of the uniform essentially I think and uniforms go with electronics and high tech shit like you know they have been using it for years. They always talk into their shoulder you in those kind of things.

Hayes: Yes.

Tim Burns: They are always talking into their own shoulder. I always found that pretty funny.

Hayes: Indeed. It brings back some good cinematic memories for me.

Tim Burns: Yeh yeah well if you used to be in New York if you saw someone walking along the street talking to themselves you gave them a big berth you know because they are mad and now they are just on bluetooth you know.

Hayes: Exactly and further on in the questioning we might.

Tim Burns: They flit quite badly and they run into you.

Hayes: Tim in what way have you been involved in past, current or proposed use of these technologies?

Tim Burns: I've used them in several sort of ways but never really effectively but I did a whole series of shows where I used the information that I gathered on the audience to implicate them in an assault in a carpark in a university in Western

Australia. So I started doing, I do a lot of stuff that was fear that was, I always liked the idea of closed circuit camera systems anyway. That was a basic thing that I was into and that was before it was really kind of popular you know in the sense that you could go out and buy the kind of set of four cameras and digital recorder now like you can do so I recorded things and mucked around with things and I've always been mucking around with filming issues. I'm doing my PhD. It's really about my own work but it's really about surveillance and interactivity, the two sort of are polar opposites I suppose of the filmic spectrum in that sense, one between game playing and the other between the soul.

Hayes: Absolutely. What about current uses of the technology?

Tim Burns: Yes well you know, we have them set up to look at yabbies, we have them setup to look at pigs, we have them setup to look at people who steal things, at what people grow that kind of thing but half the time it is faked, growing gardens. Yeh yeh we have got a big garlic crop coming up at the moment. Its opposite here at the moment so yeh I have always been sort of fascinated and mucking around with it from an art or a sort of situational point of view. I was always totally blown away by especially as a kid. I was in a Centrelink office the other day. I've just got my pension and I had my son with me there was, there is a bunch of surveillance cameras all over the place right and then in one spot they have got the screen and every four seconds the screen changes to another screen, to another camera and all the kids started to see if they could be in the picture when the picture was there and wherever they were so they had to map the cameras and then they had to run frantically between cameras.

Hayes: (laughter)

Tim Burns: To position themselves for the next picture while all the while watching this one monitor right hand it started out with one kid and my son was like "oh....moving in and out of the shot" and then he was moving out of the shot and then he was going the opposite way and being an idiot occasionally and then a few other kids got into it and one was with his parents you know and then there was like ten kids all madly running around this Centrelink office. It was a beautiful scene but it was all about the kind of narcissistic recognition of your own image which is not specifically about surveillance per say where someone is controlling someone else by it but how the incidental use becomes kind of playful in some ways.

Hayes: Most definitely.

Tim Burns: Does that make sense?

Hayes: It does and do you have any proposed uses of the technology, of this sort of body worn or hand held or....

Tim Burns: I am doing a piece about a car crash in the Sculpture by the Sea in Perth coming up and in that I am sort of putting a camera inside the van so it's a little system and basically it just shows people looking into the space themselves right.

Hayes: Hmm....hmm.

Tim Burns: But when they look in their and see themselves but its all kind of murky and it bounces off bits and pieces in the van and its rear projected back in and it's kind of dodgy you know or not totally congruent with what they are seeing. I mean, there is a certain amount of, its quite a simple kind of, I mean I had an office piece in 75' in Adelaide in Flinders University where I bounced a camera from one of those windows above a door in a lot of office corridors that lets a bit more light in.

Hayes: Yes...yep skylights.

Tim Burns: Yeh... and if you put the camera on a certain angle you pick up the inside of the room and I mean the reflection but the camera sits through the window and sees the people who...the person who's looking at in this case, the monitor that was built into the door of them but now they are superimposed inside the room.

Hayes: Oh right ...so it's sort of augmented?

Tim Burns: and that's just using simple optics and light you know, it's all in the camera, in the one camera, so mucking around with those kind of ideas and I am going back to looking at how to figure that out in terms of this van, this kind of space, this crashed van that has driven into a whole bunch of trees and there is bits of stuff lying around and whatever and but when you look inside the window of the van you get this picture of yourself...superimposed inside this whole...

Hayes: Inside the van.

Tim Burns: inside this whole system you know.

Hayes: wow.

Tim Burns: That's the theory anyhow as I still haven't done it yet of course.

Hayes: Sure, sure, so on reflection or perhaps from experience, what do you think the benefits, the risks or the harm from your perspective are on the users of this type of technology?

Tim Burns: Well I think it distances you obviously and it gives you control over other people in all sorts of ways, I mean it's used for sex primarily, so a large amount of its industrial espionage. It's whatever. I mean it's insidious you know but it's pretty much there. I mean look at the English thing and how many cameras they have got there, you can't go anywhere or do anything I would imagine, well very little anyway, so as an Artist I've just got to pass that thing like with Facebook, you either embrace it or you don't and as an Artist I am in the public sphere so bugger it I'll do it you know and who cares just, what are they going to do, you know. What murder me again? #00:16:15-7#

Hayes: (laughter) Totally understood.

Tim Burns: We can only be killed so many times and maybe somebody rips off your identity you know like I'm sure it's been tried.

Hayes: Most definitely but...

Tim Burns: Well the corporate use of surveillance is probably much more ummmm....look at the guys at the conference, there is a myriad of things you can't do with it, you know if you put it before a court of law there are certain things you can't have sound on and all that kind of thing but the reality is that you are getting that information and nobody is worried too much about it. Like check out the Soprano's cause with the Soprano's. It's just like every time I go to surveil something I get it wrong and usually it indicates me and I get arrested for bloody beating someone up with a camera that happened to be on if you know what I mean.

Hayes: (laughter) Yes...yes.

Tim Burns: and you know like and they reckon that I'm too aggressive like "...you bashed that guy with the camera"...and I'm like "...yeah well they came in range of the camera what else am I going to do?"...and they are like "...yes but the camera was too aggressive in the scene."

Hayes: (laughter)

Tim Burns: a bit like what I was showing in that surveillance conference you know.

Hayes: That was fantastic at. You were referring there to the workshop...the 6th.

Tim Burns: The Wollongong, yes.

Hayes: The sixth annual workshop. RNSA. research network...

Tim Burns: They beat the shit out of me for that 15 minutes.

Hayes: Research Network of Secure Australia (laughter) that was where we were in the Surveillance Unit of University of Sydney. Tim what do you think, switching slightly more towards the technology what do you think the term location enabled means to you within the context of location enabled body worn technologies?

Tim Burns: Well I thought it would have been uploading and downloading capabilities and where you are connected to GPS so that it would have been locatable at both ends of the spectrum either to a base station and / or it would locate the person doing the surveilling or wearing the equipment so yes...that's what it is.

Hayes: So which issues if any are you aware of that involve that type of networked technology?

Tim Burns: Well there is that whole new program (coughing) that Google that speared off to form that company that's named that sort of Hawaiian word. I can't think what now essentially that its essentially a program that you use. il's an app that you bring in on your phone that gives you everything, that gives you your GPS, where you are, how long you stayed there, what buildings you went into, what pattern you walked, who you connected with and obviously meshes in with all the other things you are doing on social networks anyway, but basically it tells you what buildings you are in, where you stopped for fuel, how much fuel you have got, how much it cost ...yada yada. Its actually just a mesh of everything that Google and the kind of location apps can pull at the moment but all in one app.

Hayes: Well if you can think of what that app is I'd really like to know.

Tim Burns: Well it has a Hawaiian name and its a bunch of cowboys that came from Google. I am sure it is in my, it will be in my diatribe. Did you have a look at my diatribe interactive my site?

Hayes: No but I can do?

Tim Burns: Have a look at that and it will be very early on in that so there might be a few thousand posts. Thousands of posts are there but go right to the beginning online. I think I looked at it about a year ago whatever. Well I started this project "Diatribe" anyway but have a look at diatribe underscore interactive without the 'e'.

Hayes: and is that...without an 'e'.

Tim Burns: That's just me reposting what I like that are environmental or security related.

Hayes: Is there a .com or a .com.au or...

Tim Burns: No, its a Facebook page.

Hayes: A Facebook page sorry yeh of course yep no I certainly will do that.

Tim Burns: Yep.

Hayes: So what issues do you think are involved with that type of networked technology, the location enabled wearable stuff.

Tim Burns: What are the issues?

Hayes: Yes.



Tim Burns: Well I mean again you know it reinforces or it adds structure to the entire meta surveillance of the body, of the individual. It's pretty amazing that every individual in the world will be electronically recorded going through life, so that's the inevitable outcome, aware of why, aware of events and history.

Hayes: Yes.

Tim Burns: and fuck knows what. It's sad enough now that the three hundred sheets of A3 paper...

Hayes: So what impacts do you think that these location enabled body worn technologies have had or are likely to have on you, your colleagues or your industry?

Tim Burns: Well it's probably too late for me in that, in a sense that its whatever has happened to me has already happened and it's gone you know, but in terms of, well it's fascinating for me to see all of this and I've always been fascinated by things that make people do things you know or trigger devices or motivational kind of ideas and stuff like that and so that's kind of where my fascination with, well I always like to use the technology in a way that somebody wasn't using it using something against itself in a way. Have you ever watched the movie "Against The Grain" the movie ?

Hayes: Yes I have...but I will again.

Tim Burns: That's basically about a kind of a state or some sort of organisation about a kind of a state or some sort of organisation observing someone through standard things and then turning what in my theory was pranksterism into terrorism, which is part of what happened in Abadamanov in Germany on June the 2nd. They were all demonstrators really who turned and it's interesting now with Pussy Ride and the bare breasted girls and all that kind of stuff. The bare breasted nuns, they have become huge hits now you know and there are also attacking them and putting them in jail and stuff you know, so there is something that can get under the skin there is no question about that that comes back you know that's actually and that's the other thing with all this surveillance stuff, because, it's probably controlled more by industry than anyone who is a hacker can fight back and build this stuff. I mean it is so accessible what you can do that you can actually fight back in some way or another, now whether that works for you or whether it's revenge or what the motors behind that are another issue that essentially kind of does people some ability to kind of do or come the other direction. I mean the false bloody identity, its always been a problem you know like I was an illegal alien in the States for 6 years man and had to run the borders. I made up fake stamps by taking different stamps to different stamp makers who put them all together and that kind of stuff certain documents and forgery stuff and it's like now we were talking about tattoos the other night where they become identifying marks like you see someone walking down the street and they have got a tattoo going up their neck and it says "Irena" well you know it's pretty hard to get rid of that you know and thats means you have got to pick up Irena quick again. That's helping everybody out, body art and it's

interesting that it teaches and everybody looks at the body as a canvas and it becomes the reverse system of the wearable surveillance. It's like wearable art is fighting back or its potential is there to be uncovered and that's definitely got something to do with this nakedness and these bare breasted French girls and Pussy Riot where they wore bags over their heads with eye holes cut in them but incredibly sexy bodies in bright colours, dancing all the time and the other girls have got Nuns headdresses on. Then from the chin down to just pants with halters and stuff on right and they spray Church sperm over everybody so, it's great to see the kind of fight back potential fight back. I think that is what fascinates artists and so in some way or another artists are teaching society and even if they are doing a still life it is a critique and so whatever it is in the end. Artists are usually critiquing it in some way or another so whatever they are doing with it, I mean I was attacked for doing the dead kangaroos on the side of the road just casting roadkill as it was an reproducing as it is and as it was by Aboriginal groups particularly in Melbourne and in Sydney a little as well who said that I was torturing and showing a negative image of a totem, their totem in their case and therefore I was disrespecting the kangaroo, the kangaroo should be up and jumping and dancing and I was saying well you know I just saw three thousand of those on the road to bloody Broome you know and you know what I mean? There is a difference and depends on how people look at things, what the observational....it's about the reasons for the observation rather than the observation per say because anyone with enough energy can look at anyone else, there are all sorts of ways to get close to people.

Hayes: That's it.

Tim Burns: Just makes it kind of artificial and distant and the same critique that Facebook and all this stuff is getting at the moment that it alienates and creates creeps that are kind of less moral or less connected or something you know. I mean Facebook has been fascinating for me as I talk to a lot of people or it has the potential to talk to a lot of people that I've dealt with in my life its just fantastic?

Hayes: That's it and I notice that you use Facebook a lot.

Tim Burns: Yes I do, because it's a brilliant system because you can actually move a series of information around really fast.

Hayes: Tim, how do you envisage location enabled body worn technology being used in the future for educational purpose? We sort of touched on that, well I have a number of times that you have been in contact with me but how do you envisage them being used in the future for education.

Tim Burns: so in educational terms you mean enabling them somehow or other distance located activities or what?

Hayes: Possibly.

Tim Burns: (incomprehensible)

Hayes: well quite possibly, I am interested to know how you think that you think those sorts of technologies could be used in an educational context.

Tim Burns: well yes life is an education, so there are going to be used more and more because they are being used in reality so artistic skills, the education. Now you just get on GPS and where do I want to go. I want to go to somewhere in Leederville and its got to be this and it's got to be that, turn left her now, turn left in one hundred yards, it's all done right so really fast locational communication systems. I would imagine going back to longitude and latitude battles on the sea you know ... "...where are we? And "...where are we?"

Hayes: That's it.

Tim Burns: Now they tell you now whether you want to know or not.

Hayes: (laughter) so.

Tim Burns: actually it's all got some commercial value like the (incomprehensible) restaurant, the swan comes up and they tell me just pop in there and you know that you can have...I know that you have eaten in there because the signature and the credit card several times.

Hayes: Yep.

Tim Burns: ...and whenever you are in Northbridge you pop in there and you have something to eat as you are passing through they know that already as they have got it all figured out and then they know that you are there when you are there and so just down the road is the Turner Galleries. You are looking at it and now at the Turner Galleries and so why don't you go and have something to eat at the Sparrow? It's only half a block away and if you are there then they have that fantastic Indonesian curry.

Hayes: So fantastic marketing.

Tim Burns: ...and people want that. They want that you know so that's why that Hawaiian site whatever it's called the Hawaiian name site, the unnamed Hawaiian named site...what could it be? It's probably....no no no....as soon as technology breaks down we are going to have to get the pick and shovel out mate.

Hayes: (laughing)

Tim Burns: Yeh...Sprocket's going to hug me with his bow and arrow...fuck I won't know where I am.

Hayes: (laughing)

Tim Burns: Hey Tim, what do you think or how do you envisage or what do you envisage the longer term effects are going to be on society? That is a big wide cast...

Tim Burns: I burnt three acres of crop a few weeks ago. Three acres of bushland just because I was being negligent, not thinking but if I'd had the surveillance cameras sitting up on the hill showing me what I am not looking at or even if I'd walked out there and checked on the damn drum after it was dark. Well now I can't even walk up that hill, if that was (incomprehensible) but yeh you pay for your mistakes mate you know like, the question is do we learn from them?

Hayes: Good question.

Tim Burns:...going back to the location kind of education thing I think the education is in the fact that it could be done and that it is pervasive and that it invades private space for economic reasons and which we have just demonstrated (interruption from 'Sprockett' in background) and it's inevitably changing it all of course. I mean, he is out there ploughing and bugging around with the garlic crop and the corn and everything and the kids are in there mucking around on, they have all got iPads and iPads and TV. It's a conglomeration of, it's all interior you know or playing games but you know what are we going to get I mean...if the world goes up 4 degrees this next century mate it's all over you know. That's the end of the world. You'll be dodging every possible confrontation that it takes a lot of capital to renew yourself totally as seen by all these earthquakes in north eastern Japan. All the scenarios in the world with tsunamis that could kill you. So by the end of the century Fremantle all be under water anyway, well most of it. It's just like Venice now. Venice is going down as we speak. Technology won't mean shit if that happens, well technology might. They might build a better wall and they might and enclose them. It's not necessarily going to be a better quality of life but I think we might have peaked there on that one. Oil and man have all gone to the same peak. Are you still there?

Hayes: Yes I am still here absolutely.

Tim Burns: Ok.

Hayes: I am now listening in on both conversations.

Tim Burns: Yeh yeh.

Hayes: That's really true. I am interested in how you are reflecting on current activities and also what you are seeing happening in younger generations as well.

Tim Burns: The whole thing about that privacy thing is whether it can be used against you in a commercially non advantageous way to yourself in a way. It's the ultimate system or in terms of freedom which is the same thing basically, you know that they can get rid of you if they want to, but they have been actually able to do that anyway..they have been able to do so for quite a while when they want to but

how badly they want to. It's a risk factor, its where that computer line is drawn, that automatic line where...banks have it, where if you go over that line that risks aversion they just throw you out the door, they just block you. If you are under the line you are ok, vice versa, whichever it is. There is a kind of line drawn and that's that line drawn that defines the kinds of winners and losers in society and they just make arbitrary decisions based on that because it is easier because who wants to go and look at all these bloody applications. They can just go 'yes' or 'no' or 'yes' or 'no'. Its computers. you know, that computers are a binary system and its a yes or no setup. Its on or its off. Its matter or antimatter.

Hayes: Hmmm it is.

Tim Burns: ...and we came up matter by one stroke or we would have been antimatter and would be here anyway and there are other ones out there that think there are, who did comes as matter as well (interruption) the cat just kicked up a fuss as its being surveilled.

Hayes: (laughter) Tim I was just wondering as we are getting very much on the fifty minutes. I am just wondering, do you have any other comments or websites or links or anything else you think we should go and look at or the audience should go and look at ?

Tim Burns: Well I think you should look at Facebook Diatribe Interactive and check out my website just generally or friend me or most people are probably anyway but I'm just trying to think. I have a lot of differing sites that come up on my site. I've got that mob you know...back to the past kind of livers in the states and and all sorts of weird stuff all over, sustainable cities, collectives, all that kind of stuff...yes, it's all about sustainability and I think it's going to become very problematic. We have been sitting here trying to design what we would agriculturally do for the next five years and in the best possible scenario it is to build a bloody big shed so you can actually control the climate to some extent...that's kind of where we are at and grow a quarter acre of something intensely.

Hayes: Intensely yes.

Tim Burns: ...because otherwise it is too bloody hot or it is too bloody cold possibly you know. There will be crops but Western Australia has suffered more than anywhere else and look at all the planetary surveillance has been useful in terms of crop relationships and weather patterns and we understand what the hell is happening with the world better than we did ever before. So that's better surveillance mega meta.

Hayes: Yes.

Tim Burns: ...or mega meta and then there are just so many things it allows you to look at and part of that thing that we are doing at the moment is a kind of series of time lapse photographs of all the animals that have died on the block. Kind of their bones just with a thumb going over them, things like that blah blah blah. I dunno

...there's a lot of mirrors. We have been around for long time, I mean, there have been very elegantly produced like the optical realities, camera obscura, film, film projection systems. Beside the fact that they have always fascinated me. Well, you have got a video projector now so you can project anything really and so that's kind of, that's what's the Dutch and the Canilecco and the camera obscura painting and that from...the...I suppose in some way or another. What is it when you cinema scape it and you stretch it and you put it back. Where you stretch the reality and it comes back again.

Hayes: I can't recall.

Tim Burns: Are you still there?

Hayes: Yes. I am here.

Tim Burns: Where there is only one point of view and everything breaks apart. It's like time and image itself where there is only one moment where something works.

Hayes: Yes I am trying to think...I know what your talking about.

Tim Burns: It's a stretched screen...they used to have a lens to shoot it and then a lens to bring it back up onto the projector.

Hayes: Yes. I can't recall what it is like a dual...

Tim Burns: Its...anamorphic.

Hayes: Yes that's it.

Tim Burns: Anamorphic.

Hayes: Anamorphic.

Tim Burns: A-na-mor-phic.

Hayes: That's the one.

Tim Burns: So largely a panorama condensed into a pictorial because there is not one moment, you know the frame 4:3 roughly...which is the academy motion picture screen format, then there is 16:9 and then there is the anamorphic and there was all these different ways of stretching and un-stretching the picture...remember those credits where everyone is really tall galloping across the end credits or the credits at the beginning of the movie. So let's get the credits in so we don't have to extend the picture, you should know that technology is a weird one isn't it. I've always been bugging around with PAL and NTSC...Mac...PC...every conceivable form of technological nightmare in terms of interconnecting everything and it could have been so much easier.

Hayes: Thats it...well Tim I am really appreciative of your time tonight and I am really conscious that you need to go and I am appreciative of the time we have had together. I am indebted again for your perspectives and for your contributions in this discussion.

Tim Burns: It was like coming over and doing that part in the conference last year anyway so lets stay in touch and let me know when you have the transcript.

Hayes: Absolutely.

Tim Burns: I will check in when I'm over that way too and your in the Gong aren't you?

Hayes: Ah..I am in Canberra. I live in Canberra, University of Wollongong is where I am studying but I'll be going up to see your exhibition up in Sydney on Thursday...on Thursday.

Tim Burns: Well let me know what you reckon.

Hayes: Absolutely absolutely and we will keep in touch and I will send this USB stick off to you which has got your movie on it too.

Tim Burns: Great ok...I gave up on that one.

Hayes: Ah no, we have got it here. Thanks very much Tim and I really appreciate it and I am sure that Katina really appreciates it too.

Tim Burns: No worries. Take care mate.

Hayes: Take care for now. Speak to you soon.