

The dramaturgy of Frustule

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Internship Report



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Master Contemporary Theatre, Dance and Dramaturgy

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Note on photography: The author captured all the photos that are included in this report, during the creation process and the performance of *Frustule* in the period of March – June 2018.

Introduction



Internship assignment

The artistic collective Hart van Veen provided the internship for my master's studies Contemporary Theatre, Dance and Dramaturgy. The members of the collective are Charlotte 't Hart and Karin van der Veen. From March 1 until July 1, 2018, I dramaturgically assisted the collective in the processes of developing and performing the performative installation project *Frustule*. Single-celled algae, diatoms, inspired the project. These microscopic small organisms are living in all waters around the globe. Diatoms have a central role in food chains and they produce about a quarter of the global amount of oxygen, according to an article in the Guardian¹, and yet many people don't know about the existence of diatoms. The organisms take silica from the water and they use this element to create a house of glass around them. These houses of glass are called frustules. For their project *Frustule*, Charlotte and Karin created human sized frustules, sculptures made of glass, where humans take place and endeavor to embody the lives of single-celled algae. The installation was placed on the beach of Terschelling, where real diatoms can be found. *Frustule* was performed during the site-specific theatre, music and visual art festival Oerol 2018. The festival is located on the Dutch island Terschelling and took place from the 15th until the 24th of June.

Hart van Veen operates on the borders between visual art, music and theatre. The artistic work of Charlotte and Karin mainly invokes sensorial experiences. The newest project *Frustule* consists of 20 sculptures made of glass, which function as loudspeakers and as little safe houses for people's heads. Visitors lay down their head inside the sculptures. Inside, sounds fully surround the visitors' heads and the visitors' sight of the surroundings is distorted by the shape of the glass. The sculptures also function as small houses where visitors are protected from the weather in the surroundings and are isolated from other humans who are around them.

Charlotte and Karin started developing *Frustule* in 2017 after their previous performance during Oerol 2017. At that time, Hart van Veen won a prize² that featured a placement in the program of Oerol 2018 and money to realize a new project. A condition for this new project was to create work where the landscape of Terschelling and art

¹ Paul Simons, "Cool aid aquatic test," *The Guardian*, February 6, 2003, 01:42 GMT, <https://www.theguardian.com/science/2003/feb/06/research.science>.

² Joop Mulder, the founder of the *Oerol* festival, chooses the winner of the "Joop Mulder Plak". Theaterkrant published the following article about Hart van Veen winning the prize: Luuk Verpaalen, "Duo Hart van Veen wint eerste Joop Mulder Plak," Theaterkrant.nl, published on June 17, 2017, accessed on July 4, 2018, <https://www.theaterkrant.nl/nieuws/duo-hart-veen-wint-joop-mulder-plak/>.

would be interconnected. From March 2018 on, I was involved in the creation process of *Frustule*. Initially, Charlotte and Karin assigned me with developing dramaturgical concepts for the staging of the installation on the site and for the audience participation in *Frustule*. Lastly, I was also assigned with carrying out these concepts during the performance on the site, reflecting on these dramaturgies and modifying them on the spot, based on the reflections. Eventually, my activities and responsibilities slightly changed. Developing dramaturgical concepts for the staging of the installation on the site had been taken over by Karin. This seemed way more reasonable, since Karin created the sound compositions and knew exactly how the sound compositions and sculptures were linked. During Oerol, Karin directed the volunteers where to place the sculptures and every day, she altered the placements of the sculptures. Developing dramaturgical concepts for the audience participation in *Frustule*, however, became a more central part of my activities. I developed introductory texts for *Frustule* and choreographies that defined how both *Frustule* volunteers and visitors moved from the starting point of the expedition³ up until they reached the actual installation. During the creation process of *Frustule*, I also got more involved in assisting Charlotte with building the installation and preparing the project for Oerol, by buying materials and thinking along with what needed to be done and reminded of. The advantage of doing this was that I knew exactly how the installation was built and how it technically functioned. This allowed me to direct the volunteers⁴ who helped us during Oerol, who were not familiar with the work yet.

Hart van Veen

Before *Frustule*, Hart van Veen created two more projects that focused on sensorial experiences. First, Charlotte and Karin created chocolates with music inside, which could be heard when people ate the bonbons. The project was called *Muziekbonbon* and was performed for the first time in 2012. Hart van Veen's next project, *Klankvoer – Hap van het wad*, was an installation on the wad of the island Terschelling, performed during Oerol 2017. The installation included small theatres where visitors took place on the

³ The program of Oerol consists of five parts, amongst which “expeditions” or “expedities” is one. The expeditions are mostly art installations, located all over the island, that can be visited daily from 11:00h-17:00h. The label for *Frustule* was “Oost: Expeditie L”.

⁴ Charlotte gathered this team of volunteers, who stayed with us for several days to help us out during Oerol. The team fully participated in building up the installation, performing it and breaking it down every day. Charlotte and the people from this team are all members of the wad association in Harlingen.

wad and ate a plate of seaweed salad, with a view on the beach. Charlotte and Karin attached exciter speakers to the spoons that allowed them to transfer music from the spoons to the teeth of the people who ate the salad. The newest project, *Frustule*, is in line with these previous projects, concerning the personal sensorial experiences that define the core of these works by Hart van Veen.

Some artworks that show similarities with the work of Hart van Veen are *ZOG*⁵ by Karlijn Hamer, *Tasteful Turntable*⁶ by Lars Kynde and Nikolaj Kynde and *Zomersprookjes*⁷ by Slem. In *ZOG*, about fifty small speakers were attached to poles and were spread around in a big empty factory hall. A singer and a producer created live music. Audience members walked through this landscape of sounds and could adjust what they heard when they changed position, since every speaker produced a small part of the full range of tones in the music. In *Tasteful Turntable*, audience members took seats at turning tables. They ate food, for example a sea weed salad, and in the meantime they heard sounds that were adjusted to what they were eating. The project was an investigation to how senses interact, in this case how sounds can adjust taste and vice versa. Lastly, *Zomersprookjes* was an installation that was mentioned many times by visitors of *Frustule*, since this work was exhibited during Oerol in 2007 and looked very similar to *Frustule*. This work consisted of glass sculptures in the shape of shells, lying on the beach. Inside the sculptures, you could listen to stories, poetry and soundscapes. The commonality in all of these works, again, is the focus on individual sensorial experiences of audience members. It might also be that they can all be analyzed from the perspective of immersive theatre (Machamer, 2017), participatory theatre (White, 2013; Harpin and Nicholson, 2017) and expanded scenography (McKinney and Palmer, 2017). These are forms of theatre and scenography that emphasize the personal and individual experiences of audience members and the importance of space and design. Hart van Veen contributes with their artistic work to these areas in the field of performing arts and to the investigation how audiences can be immersed in and by performances.

⁵ *ZOG*, performed by Karlijn Hamer and Mathijs de Valk, directed by Floor van Leeuwen, attended at Festival Cement, Verkadefabriek, Den Bosch, March 19, 2018.

⁶ *Tasteful Turntable*, performed and directed by Lars Kynde, Nikolaj Kynde and Mette Martinussen, attended at Senses Working Overtime, Het Huis, Utrecht, September 8, 2017.

⁷ "Zomersprookjes," Slem, accessed July 9, 2018, <http://www.slem.org/zomersprookjes/introductie/>.

Evaluation work experience



How to collaborate

In my internship work plan, I formulated two learning goals. The first was to learn how to function as a dramaturge in collaboration with Hart van Veen. My collaboration with Charlotte and Karin overall was very joyful and inspiring. In April, May and June, we have been working together every week and everybody was occupied with their own activities within this collaboration. Karin was responsible for creating the sound compositions, Charlotte mainly built the installation and took care of technical issues and my responsibility was to write texts for the instructions and create a choreography for the interaction of the visitors with the installation.

During the first week of May, we intensively worked together on the project. This week served in my opinion as a boost for our collaboration and knowing each other better. What I especially learned from this intensive week of working together, and in general from this collaboration, is that our collaboration and my role in this team was much more dynamic than I initially expected it to be. My responsibility was to write and carry out the introductory text and choreography, but that didn't necessarily invoke that I was the only one developing it. Charlotte, Karin and I were mostly brainstorming together, which helped me a lot to continue the development. Every time we met, we discussed our concerns of what we were doing. These topics changed day by day. The development of *Frustule* therefore was a process of trial and error, by responding to what was happening, and in the meantime always keeping in mind the whole picture of what needed to be done for the performance during Oerol. In our conversations, we always discussed and considered different artistic choices and the effects that these choices would create. While doing this, I realized that it was very important to always keep in mind the intention of why *Frustule* initially was created. Namely, *Frustule* was created as an exploration of human embodiment of non-human organisms. The goal was to create space for sensorial experiences and to use this experience to raise ecological awareness on single-celled algae. While giving input in the role of the dramaturge in this process, I always tried to keep in mind this intention of the project and always question how our artistic choices could add up to preserve this intention. This intention lies at the heart of the dramaturgy of *Frustule*.

How to organize a meaningful interaction

My second goal during my internship was to learn how we could organize a meaningful interaction between the visitors of Oerol and the performance *Frustule* that would

create space for questions to arise surrounding material agency and ecological theatre. I do believe that the way we set up the installation in a way choreographed how visitors moved and behaved inside the installation. Also, since the sculptures were made of glass, this already implied that people should be careful when they interacted with the sculptures. This was not only visible from the way the visitors behaved in the installation; they also spoke to us about this. They informed us that the material itself implied that they should be concentrated and handle with care. So in a way, material agency was addressed. I do not believe, though, that audience members started to question how the sculptures influenced the way they behaved inside the installation.

The interaction between audience members and the installation did create space for questions to arise surrounding ecology. During the first three days of the festival, many people started to ask questions about diatoms, after they participated in the performance. We noticed that audience members really wanted to know in-depth biological facts about the single-celled organisms. At the end of the third day, the curator of the expeditions Marin de Boer visited our performance. She gave us the feedback that our introductory briefing included too much information about diatoms and about the experience that would follow: it became too educative. Marin suggested stripping the introductory briefing, in order to take away focus from the diatoms and instead bring into focus any sensorial experience of audiences. We agreed on this feedback and changed the choreography of the introductory briefing. Not two, but one team member delivered the briefing and the practical text became twice as short. From the responds by audience members, it became clear that they were focused much more on their personal experiences now, instead of on knowing facts about diatoms. From this point on, I realized that raising ecological awareness on diatoms was merely a desired effect of the project, instead of a goal. This process of changing the choreography and focusing on the type of experience that audience members would get, sensorial instead of educative, was again informative for my awareness on how dramaturgy works.

New questions that have come up during my internship regard art, and performances in particular, and to what extent they have the potency to bring the non-human closer to the human world. More and more performance makers and scholars seem to be intrigued by the non-human world, think of theories like posthumanism and new materialism. In what ways can performances turn away from human experiences, when there are human audience members involved? Are we really able to be empathic with others? If imagining being a non-human being makes you more aware of being a human being, does imagining being another person make you more aware of being yourself?

Evaluation research



Question and method

Before, I mentioned that the artistic work of Hart van Veen has always been focused on individual sensorial experiences and that diatoms inspired the work of *Frustule*. The goal of *Frustule* was to embody the life of a single-celled alga and to use this experience to raise ecological awareness on the existence of diatoms. Hart van Veen prioritized their attempt to create space for an embodied experience, instead of one that is based on contemplation, which was the biggest challenge of the project. Accepting the challenge of embodying a non-human perspective, while being human, and aiming for raising awareness on the existence of diatoms led to the following research question:

How can the interaction in *Frustule* between audience members and sculptures be organized on site in such a way that it enables audience members to adopt a non-human perspective and identify with non-human organisms in order to raise a kind of ecological awareness?

To get an answer to my question I will first give a detailed description of how the structure of *Frustule* invites audience members to participate in the performance. My close involvement as a dramaturge in the collective lead to findings that are based on a continuous conversation with the makers, while I was also having an active role in the realization of the project and was in personal contact with audience members. My description therefor is a detailed report of the creation process of *Frustule*, and is not a mere speculation of how the makers developed *Frustule*. It involves an overview of the artistic and dramaturgical choices that have been made during the creation process that define the ‘aesthetics of invitation’⁸ of the work. By describing the motivation that supported those choices, it will become clear how the organization and dramaturgy of the installation in itself created space for audience members to participate in *Frustule* and attempt to adopt a non-human perspective. The information in this detailed description is based on: weekly conversations with Charlotte and Karin during the creation process; notes that I took during the creation process; the design of the installation; the try-out of *Frustule* on July 9 in our studio; observations of how audience members move around in the installation; informal conversations with audience members; evaluation forms that have been filled in by 29 audience members after the try-out; informal responses from audience members in our guestbook.

⁸ I will elaborate on this in the theoretical framework.

Then, I will share the results of the frame analysis, which helped to identify what frames are operative in *Frustule* and how audience members go from their daily lives into the performance frame of *Frustule*, namely into performing that they are single-celled algae. Lastly, I will conclude what kind of ecological awareness that the participation of audience members in *Frustule*, thus what the embodiment of the non-human perspective resulted in. This conclusion simultaneously testifies the effects of the artistic and dramaturgical choices that have been described in the first part of the analysis. I will compare the initial goal of the performance with how the audience members eventually experienced the performance.

Theoretical framework

The theoretical framework for my research consists of works by Gareth White (2013), Anthony Jackson (1997) and Erving Goffman (1974). Theatre scholar and practitioner Gareth White wrote the study *Audience Participation in Theatre: Aesthetics of the Invitation*⁹ and the subject matter is “the participation of an audience, or an audience member, in the action of a performance.”¹⁰ To describe how the interaction in *Frustule* between audience members and sculptures was organized, I did an examination of what theatre scholar and practitioner Gareth White calls the “aesthetics of the invitation,”¹¹ which is simply an examination of how the structure of a performance invites audience members to participate in it. By aesthetics in this sentence, White means that the actions and experiences of audience members in a performance are fundamental in order for the work to be complete. Audience participation thus is considered as the elementary building blocks of a performance; without them, the work has gaps that need to be filled. The advantage of participating in a performance from the perspective of the audience member is, according to White, that “being in a position to take action, taking action, and having a first-person relationship with that action will inflect the understanding of and the feelings generated by performance.”¹² Important questions for my analysis are: What does the structure of the performance of *Frustule* look like and what gaps appear in this structure?

⁹ Gareth White, *Audience Participation in Theatre: Aesthetics of the Invitation* (Hampshire and New York: Palgrave Macmillan, 2013).

¹⁰ Ibidem, 4.

¹¹ Ibidem, 9.

¹² Ibidem, 12.

Through White's study, I stumbled upon a theory of sociologist Erving Goffman on frame analysis, which was a useful tool for the second part of my analysis. It supported my examination of how a theatrical frame was installed in *Frustule*, how audience members got to know about the conventions that applied within this frame and how audience members worked with these conventions. While Goffman developed his terminology to structurally analyze "selected and (to our way of thinking) peripheral aspects of everyday experience,"¹³ White focuses on the function and effects of framing in audience participatory theatre. I mentioned before that White doesn't exuberantly elaborate on Goffman's theory of frame analysis, but instead refers to an interpretation of the theory by Professor of Educational Theatre Anthony Jackson, who "describes a series of frames used to facilitate different kinds of participation [...]."¹⁴ The source of Jackson's revision is his article "Positioning the audience: Inter-Active Strategies and the Aesthetic in Educational Theatre,"¹⁵ in *Theatre Research International*, 1997. In his revision, Jackson also defines the word 'aesthetic' and the notion of an aesthetic framework. Aesthetic in his words means "an experience that puts aside as far as possible the confusing noise of the everyday flux of life and allows us to see selected aspects of that world with greater clarity and insight."¹⁶ The aesthetic framework encompasses the totality of the performance event, including "the artistry and the reception by and the engagement of the audience."¹⁷

Analysis: Aesthetics of the invitation

As the embodiment of single-celled algae defines the core of *Frustule*, the desired activity is that audience members put their heads inside the glass sculptures, the frustules. The designs of the sculptures and the way they were placed on the site during Oerol, the introductory texts and the personal contact with the team members in small groups; all was directed towards the desired activity that I just described, namely the participation of audience members in the performance *Frustule*. How does the

¹³ Norman K. Denzin and Charles M. Keller, "Review: Frame Analysis Reconsidered," *American Sociological Association* 10, no. 1 (January 1981): 53, <https://doi.org/10.2307/2067803>.

¹⁴ White, *Audience Participation in Theatre*, 32.

¹⁵ Anthony R. Jackson, "Positioning the Audience: Inter-Active Strategies and the Aesthetic in Educational Theatre," *Theatre Research International* 22, no. 1 Supplementary Issue (Spring 1997): 48-60.

¹⁶ Jackson, "Positioning the Audience," 52.

¹⁷ Ibidem.

installation *Frustule* in itself invite audience members to participate in the performance? I will explain how this has been done.

To begin with, the sculptures have been created at a glaze foundation, Glasblazerij Leerdam. Hart van Veen and a team of the glaze foundation worked in close collaboration on the designs of the sculptures. All sculptures have been made by hand, which means that the designs of the sculptures were restricted by the sizes of the ovens, by production time and temperatures of the glass, by glassblowing techniques and by the skills of the glassblower.¹⁸ Charlotte made sketches for the designs of the sculptures and created molds. Specific sizes and shapes were the most important conditions for the designs of the sculptures, for they needed to be big enough to place a human head inside them and they ideally looked similar to real frustules of diatoms. The meeting of Hart van Veen with diatom expert Geurt Verweij¹⁹ inspired the designs for the shapes of the sculptures. Verweij showed many pictures of diatoms and told about what mainly happens in the lives of diatoms. Eventually, 21 sculptures of glass were created that represented real frustules. The sculptures were cut at the spot where the heads go in and the cutting edges were finished off by transparent rubber coatings.

Now, what was missing inside these frustules, were the single-celled organisms themselves, performed by the audience members. The idea was to place the frustules on tri-pods and on the ground, so that people could enter the frustules while standing, crouching or lying down. Since the frustules would be placed on the beach, they would suffer a lot of wind. Thus, another important condition for the designs of the frustules was that they would remain standing secured, no matter the weather conditions. Audience members should feel safe enough to enter the sculptures. Any matter of safety or grounding should not be a motivation to hesitate participation. For this reason, Hart van Veen used tri-pods that are especially designed for the use of accurate measuring equipment that can be anchored in the floor. To make them as invisible as possible, though, they have been painted in the color of sand. Ultimately, the tri-pods were also anchored in the ground of the beach, by the use of lashing straps and 50-centimeter tall storm pegs. Unfortunately, we could only find bright orange lashing straps, but then people would immediately see that the sculptures were carefully secured. This made the sculptures standing rigid enough to proof against any squall or, not least important, audience members who continuously touch and hold the sculptures.

¹⁸ Hart van Veen mainly worked with master glassblower Gert Bullée, who is a very appreciated glassblower from Leerdam with work experience of over 30 years.

¹⁹ On Monday April 30, Hart van Veen met Geurt Verweij, who is doing ecological research with a focus on diatoms for about 18 years.

In order to produce sounds, exciter speakers had been attached inside the walls of the glass sculptures. The cables that connected the exciter speakers with the amplifier were clipped to the sculptures and fixed onto the tri-pods by cable ties. All cables have been dug in the sand, so that nobody could see or tripe over the cables. Then, the volumes of the sounds differed from sculpture to sculpture, but the team tested them to hear if the volumes of the sculptures were too loud, too soft or in-between. The ideal volume was to make the sounds softer as a whole. This highlighted the invitation for audience members to actually enter the sculpture, since the sounds would be clearly audible from the inside only.

Next, Charlotte and Karin learned during Oerol 2017 that briefings have to be extremely clear and to the point, if you envision your audience members to perform specific actions. The introductory text of *Frustule* therefor was developed scrupulously to prepare audience members in the most effective way for their participation in the performance of *Frustule*. The introductory text was composed of two parts. The first part, the practical part, conducted clarifications of what audience members were going to do in the installation and guidelines for desired behavior. You can read the exact text below:

Welcome to our expedition *Frustule*. In a moment, you will walk over the beach towards the installation. There, you will find sculptures made of glass. You will place your head inside the sculptures. When you do this, please be careful, because glass is very fragile. It is important in the installation not to talk to each other and not to use your phones and cameras. You can stay as long as you want. If, in the end, you have any questions, my colleague is ready for you at the black little hovel to give you answers. There, you can also watch diatoms through a microscope and you can leave a message in our guest book. Do you have any questions so far?

Note that this text doesn't clarify the meaning of the title *Frustule* and that it doesn't mention that diatoms inspired the project. The word "frustule" was going to be briefly explained in the poetic introductory text and people were able to read in the Oerol program book about the role of diatoms in the project. Moreover, Hart van Veen didn't want to focus with their performance entirely on diatoms, but instead on the experiences of the audience members themselves, even if this didn't include any awareness on diatoms. The desired behavior in the performance of audience members,

as it becomes clear in this introductory text, is that people focus on their stay inside the installation, disconnecting from parallel worlds that also exist at that time being, connecting with what was going on there inside the performance.

The following part of the introductory text marked the start of the performance. It comprised of a short story about being a single-celled organism and was meant for audience members to activate their imagination on what living as a single-celled alga entails:

On this beach, you are not a human anymore. You are a single-celled alga. You don't have any senses. You can't hear, you can't see, and you also can't talk. You nourish yourself carbon dioxide and light and you produce oxygen. You are about 50 times smaller than grain of sand and maybe this is the reason why people don't know about your existence, despite the fact that you truly are millions of years old. Around you, you create a house of glass; the frustule.

You are a single-celled alga: you divide; you die; you merge; a parasite enters your house; water constantly flushes over you. You are a single-celled alga.

In a moment, you will feel my touch on your shoulder. You then open your eyes and walk over the beach towards the frustules. Go alone, go in silence and find your own way.

This text has been written from the point of view of the *Frustule* team member, who is addressing the audience members as if they are embodying the lives of single-celled algae. The purpose of the text is to create a frame from within which the audience members themselves can imagine what these lives of the single-celled algae further look like. Also, in this text Hart van Veen explicitly decided not to mention "diatom". We believe that "diatom" might be a too narrow concept or even too abstract for audience members to interpret such lives and that "single-celled alga" creates more space for different interpretations. The text further involves some facts, such as the sizes of the algae and what they consume to remain alive. The text "you divide; [...] flushes over you" is composed by some of the titles of the sound compositions that can be heard in the installation. We decided not to communicate with audience members that these texts are the titles of the sound compositions. Mentioning them in the poetic introductory

text, however, might create the frame within which audience members could interpret the sounds.

Finally, there were choreographies for the performance of the briefing. Audience members arrived at the *Frustule* team member in a group of ten people. The practical introductory text was communicated in an informal setting, meaning that audience members could still ask questions if they wanted to. Then, the team member asked the audience members to take a deep breath and to close their eyes. While audience members had their eyes closed, the team member recited the poetic introductory text in a slow pace, taking care of his articulation and tone. When he finished his text, he touched the shoulders of all audience members, one by one, waiting for about ten seconds between every touch. When an audience member felt the touch, he opened his eyes and walked over the beach towards the installation. The purpose of this choreography was to have a moment of concentration and re-focus on the senses and to split the group into individuals, so that audience members entered the installation on their own.

It is clear now what the aesthetics of the invitation of the performance *Frustule* are. These are in a nutshell: the designs of the sculptures so that people could place their heads inside; the placements of the sculptures on carefully secured tri-pods and on the ground so that people could stand in front of them or lie down; exciter speakers and cables positioned in a way that they didn't bother people; soft volumes that could be heard the best from the inside of the sculptures and were not too loud; practical introductory texts that explained what audience members were about to do and how they ideally behaved; poetic introductory texts that created a frame for imagination and prepared audience members for their performance; choreographies for the performance of the briefing, aiming for concentration and to split the group into individuals. In the section that follows, I will describe what happened when audience members participated in the performance *Frustule* and how audience members and performers collaborated. I will do this by sharing the results of a frame analysis that I carried out.

Analysis: Frame analysis

Anthony Jackson included in his article an overview of the frames that are subjects of research in frame analysis.²⁰ While Jackson speaks about *theatre frames*, I wish to speak about *performance frames*, since *Frustule* is a performative event and not a theatrical play. The frames are: the *pre-performance frame*, the *outer performance frame*, *inner*

²⁰ Jackson, "Positioning the Audience," 57-58.

frames and the *closing frame*. Sub-categorizations of inner frames are the *narrative frame*, the *investigative frame*, the *presentational frame* and the *involvement frame*. I will now explain these frames and at the same time identify their function in the performance *Frustule*.

The introduced performance frame of *Frustule* is the world as it is seen from the perspective of non-human organisms, single-celled algae, where the roles of the audience members are those of the algae. Gareth White defines a role as “a position in the framed activity that might come with obligations or expectations.”²¹ The introductory texts of *Frustule* prescribe what audience members in their roles are expected to do, when and where they are expected to do this and how they behave in general. How did audience members work with these framed conventions when they participated in *Frustule* and how did they go from one frame to the other?

The pre-performance frame marks the moment when audience members are introduced to a performance event. In the case of *Frustule*, this frame consisted of information on the website of Hart van Veen, posts on their Facebook page, an invitation for the try-out of *Frustule*, announcements on the website and in the program book of Oerol and the sign with information at the start of the expedition. The exact determination of the pre-performance frame, however, depends on what sources visitors encountered first, since this could be different for everyone. The texts that people read in these sources are classified as inner frames, namely narrative frames. A narrative frame introduces events, backgrounds and issues of the content of the performance. These narrative frames in the pre-performance frames of *Frustule* contain information about the inspiration for the project *Frustule*, about diatoms and frustules. Hart van Veen also introduces the question what it would be like to become a diatom.

What is further in common for all the audience members of *Frustule* is the continuation of the pre-performance frame at the start of the expedition, when audience members received the practical briefing in small groups. Gareth White explains in his study that the nature of a performance frame sometimes “needs to be introduced explicitly, to make clear when interactivity is invited and what kind of activity is wanted.”²² As I clarified in the previous part of my analysis, this is exactly what was happening in *Frustule* during the practical briefing. Audience members were asked to walk over the beach towards the installation when the briefing finished, then to put their heads inside the glass sculptures, to be careful in the installation, to remain there in silence and to not use their phones or make photographs. These rules applied

²¹ Ibidem, 44.

²² White, *Audience Participation in Theatre*, 40.

whenever audience members found themselves inside the installation; this is the outer performance frame. There was a sign on the beach that marked the space of the installation, as it showed the following text: "Here, you find yourself inside the area of the Frustules. Fragile. Silence please." The *Frustule* team member didn't tell about this sign or where the area of the installation started and ended in his briefing, but audience members would find out about this themselves, when they walked towards the installation. Then, the *Frustule* team member switched the pre-performance frame into an inner frame by expressing the following sentences: "*Frustule* has now started. Take a deep breath and close your eyes." These sentences mark the investigative inner frame. In this frame, audience members performed their role, as they received the task of performing in a specific way: listen to the story, while keeping your eyes closed. Audience members now listened to the narrative frame that contained the poetic introductory text, performed by the team member. Then again, the team member switched back to the investigative frame, as he announced the next task. He was about to touch the shoulders of the audience members and from that moment, audience members were asked to open their eyes and walk towards the installation in silence.

Now, how did audience members work with these conventions so far? During the practical introductory meeting, audience members were likely to chat with each other and with the *Frustule* team member, until the team member started the briefing. At the end of this briefing, people sometimes asked why they weren't allowed to take photos and use their phones, others asked about the meaning of the word "frustule". The team member then answered the first question, but not the second, though, as the team member was instructed to say that audience members would find out about the meaning of the word "frustule" later in the installation. The poetic introductory briefing was overall performed very well by both team and audience members. Personally, I witnessed only two people who refused to close their eyes and I performed the briefing for one hour every day, nine days in a row. The willingness of people to participate pleasantly surprised me. Sometimes, audience members had a hard time to stand still and focus on the story, because of bad weather conditions, or when they were putting on cloths, or when they had children or pets that were nervous. It was up to the team member then, to make sure that audience members were ready to stand still for the next two to five minutes. When audience members felt the touch on their shoulder, nearly everybody knew what to do next. They walked straight in the direction of the installation, sometimes making eye contact with the team member, sometimes not.

Audience members now walked individually in the direction of the installation. As long as they didn't actually arrive at the installation and yet were looking at the work

and other audience members, they were in the presentational frame. In this inner frame, audience members found themselves inside the performance, but they were onlookers of the action of the performance. It could also be that audience members were in the involvement frame when they were walking on the beach. This was the case when audience members, for example, were contemplating the facts they just heard during the poetic introductory briefing and were wondering whether this now applied to them or not. Maybe they wondered how they could adopt a non-human perspective.

Once audience members arrived at the installation, they entered several inner frames: the investigative, the involvement and the presentational frame. In the investigative frame, they looked for available sculptures and placed their heads inside, while they were standing or lying down. In the involvement frame, they wandered around in the installation and watched other audience members who were also interacting with the sculptures. In the presentational frame, they saw another *Frustule* team member who was walking through the installation, maintaining the performance frame, cleaning the sculptures and taking care of the atmosphere by correcting people whenever they failed to obey the conventions that governed in the performance frame.

How audience members performed in the installation differed a lot. Some people stayed no longer than five minutes, others stayed for half an hour and returned on another day, some people started to talk with each other, many people tried to make selfies. When the *Frustule* team member approached people to correct their behavior, they mostly responded that they forgot about the conventions and that the team member's approach helped them to remind them what to do and not to do. Some audience members, however, were not willing to stick to their roles, and instead secretly started to photograph inside the installation, when the team member wasn't close to them. They sometimes argued that they found it important to memorize their experience by making photographs, to capture their children's experience, to show it to friends who weren't there, or simply because they found the sculptures so beautiful that they had to be portrayed. Some audience members started to chat with their companions, some even loud.

Sometimes, people who were walking over the beach, who just stumbled upon the installation without having attended the introductory briefing, started to interact with the sculptures. These people immediately attracted attention, since it was clear that they behaved differently than audience members who did attend the briefing. They didn't know anything about the roles to perform that makes *Frustule* a complete performance; without the roles, as I mentioned before, there are gaps. These uninformed audience members mostly talked very loud, made fun of sticking their heads

inside the sculptures and immediately started to make group pictures. Whenever this happened, *Frustule* team members asked them to first go to the briefing before they continued their participation, since their appearance impacted the whole atmosphere in the installation, that didn't match with the desired atmosphere in the performance frame.

Audience members who decided to leave the installation entered the closing frame of the work. This happened from the moment they crossed the outer frame, the space of the installation that was marked by the sign, which was standing on the beach. Audience members now had the opportunity to visit an extra stop of the installation, where they could see real diatoms through a microscope, leave a message in the guest book or have a talk with a *frustule* team member. The activity at this spot all didn't belong to the performance frame, but here it was possible to get more clarification about the performance frame. It was a place to evaluate experiences and the creation process of the work, a place for makers and audiences to meet in an informal setting. It was therefor up to the audience members to go here, or to decide to skip it.

In short, I just went through all the frames that audience members came across in *Frustule* and identified how audience members worked with conventions in these frames. Next, I will conclude the kind of experiences and awareness that these performances resulted in. At the same time, this will be the answer to my main research question.

Conclusion

By means of a description of my analysis, I gave an overview of artistic choices that have been taken during the creation process of *Frustule*. I also explained how the work eventually was placed on the site and how the interaction between audience members, team members and sculptures was organized. The envisioned role in *Frustule* for audience members was that they would perform from the perspective of a non-human organism by entering the performance frame of *Frustule* and acting according to conventions that applied within that space. Now, what kind of ecological awareness did this participation in the performance raise? We, the team members of *Frustule*, had many informal talks with audience members during the festival. We also collected the guest book that in the end of the festival was full of messages about the experiences from participants of *Frustule*.

The interaction between the visitors of Oerol and the installation *Frustule* raised questions concerning ecology and being a human. Questions such as: What are diatoms?

Where can I find diatoms? How do diatoms live? How do they 'know' if they don't sense? How do I sense? How can I embody being a diatom, while I am a human? How can I not use my senses? How can I pretend like I can't hear or see? It is evident that visitors' responses can roughly be divided into two types: 1) It was an interesting experience to become a diatom; 2) It is impossible not to see or to hear; Trying to embody a diatom made me more aware of being a human. These responses mark in my opinion the core of this project and evidence the meaningfulness of the interaction in *Frustule*. The first type of response shows that visitors participated in the performance in a way that they became the performers of the work. They surrendered to the willing suspension of disbelief. The second type of response show the belief that performing someone or something else doesn't include actually becoming someone or something else and points to the reality that always remains present, even when there is a performance frame. Some visitors came to me during the performance, telling me that they felt odd when the instructor told them the following sentence: "You are a single-celled algae. You don't have any senses. You can't see or hear, and you can't talk." They found these words conflicting, because they are not true, based on the fact they are humans. It is precisely this conflict, why I believe that the interaction between the visitors of Oerol and the installation *Frustule* created space for questions to arise concerning ecological theatre. It created space for people to question the experience of the performative installation *Frustule*, if it is possible to embody the life of non-human organisms and the definition of their own human being.

The kind of ecological awareness that was raised due to participation in the performance *Frustule*, in short, was: For one thing, awareness on the existence of sense organs in the bodies of human beings, which will always expose the human being to its environment. For another, it also raised awareness on the existence of microscopic small algae that live all around the globe and account for a lot of oxygen, that helps humans to be alive. Many audience members were astonished and happy to know about the diatoms from now on and thank Mother Nature for her miraculous creation.

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Appendices



Appendix #1: Invitation letter *Frustule* try-out

Description: On June 9, 2018, we organized a try-out event in our studio where we invited audience members to participate in the project for the first time. The event was an opportunity to test how audience members experienced their participation. The text below was sent to people who are subscribed to receive the newsletters of Hart van Veen by email.

Nieuwsbrief uitnodiging *Frustule* Try-Out 9 juni

In de vorige nieuwsbrief hebben we aangegeven dat we momenteel bezig zijn met het project *Frustule*, dat in juni te zien zal zijn tijdens het Oerol festival op Terschelling. Aangezien het project een zintuiglijke ervaring is, vinden wij het belangrijk om deze ervaring alvast te testen met publiek, nog voordat het tentoongesteld wordt op Terschelling. Om dit te realiseren hebben we een try-out gepland op zaterdag 9 juni in onze studio in Amsterdam. We willen jullie uitnodigen om daaraan deel te nemen. Voor mensen die niet naar Terschelling komen is dit een mooie gelegenheid om alsnog het project te ervaren. Daarnaast is het voor ons een waardevol moment om jullie ervaringen te evalueren en om de laatste puntjes op de I te zetten, voordat we naar Oerol gaan. Deelname is uiteraard kosteloos en er staat koffie en thee voor jullie klaar. Hieronder volgt nogmaals een korte omschrijving van het project *Frustule*.



Geïntregeerd door de microscopische schoonheid van het weidse waddengebied op Terschelling besloten wij een bijzondere ééncellige alg als uitgangspunt voor dit project te nemen: de kiezelwier. Kiezelwieren hebben prachtig gevormde celwanden van glas en deze hebben de naam Frustule. Het project *Frustule* biedt de mogelijkheid om je te verplaatsen in hoe het is om een kiezelwier te zijn. We hebben glazen sculpturen gemaakt waarin klanken geproduceerd worden. Als bezoeker kun je je hoofd in deze sculpturen leggen en van daaruit de wereld op een andere manier zien en horen.

Jullie zijn van harte welkom om *Frustule* te komen ervaren en om deze ervaring met ons te komen delen. De locatie op 10 minuten loopafstand van station Amsterdam Rai te vinden.

Datum: Zaterdag 9 juni, 13:00-15:00u.

Adres: Gaasterlandstraat 5, 1079 PS Amsterdam.

Contact bij vragen: +31644297536 (Anne Smeets)

Appendix #2: *Frustule* try-out evaluation form

Description: 29 Audience members who participated in Frustule during the try-out event filled in this evaluation form.

Hoe ervaarde je de instructie? Wat was duidelijk of onduidelijk?

Hoe ervaarde je de frustules? Voelde je je geremd of juist veilig genoeg om dingen uit te proberen?

Wat voor associaties kreeg je door de geluidscomposities? Had je behoefte om te weten op welke gebeurtenissen in het leven van de kiezelwieren de composities gebaseerd zijn?

Wat vond je storend? (tips)

Wat vond je prettig? (tops)

Appendix #3: Choreography description for *Frustule* team members

Description: This manual was written to outline the choreography of how team members and audience members moved through the performance. The manual was handed out through email to the team, a week before we went to Oerol. The last two pages are the introductory texts that were printed and used as help sheets during the festival. Important remark: This manual was written BEFORE the performance during Oerol; the choreography CHANGED during the performance.

Tabel overzicht locaties choreografie voor *Frustule* vrijwilligers

Locatie	Activiteit	Teamverdeling
Verzamelpunt (1): Strandovergang	Bezoekers ontvangen + Rij opstellen + Groep maken 10 mensen + Instructie deel 1 geven aan deze groep	<i>Oerol</i> vrijwilliger + <i>Frustule</i> vrijwilliger A
Startpunt (2): Begin van strand	Instructie deel 2 geven aan de groep	<i>Frustule</i> vrijwilliger B
Installatie (3): Op het strand	Bezoekers eigen ervaring / Installatie onderhouden	<i>Frustule</i> vrijwilligers C en D
Microscopen (4): Keetje rand van strand	Eventueel napraten	<i>Frustule</i> vrijwilligers E en F

Choreografie *Frustule* vrijwilliger A - Instructie deel 1

Op verzamelpunt (1) komen bezoekers aan en vormen een rij. Op dit punt staan ***Frustule* vrijwilliger A** en een ***Oerol* vrijwilliger**. De *Oerol* vrijwilliger controleert de festivalbandjes. Als ***Frustule* vrijwilliger A** groepeer je de eerste 10 bezoekers. Neem ze apart. Je gaat nu de praktische instructie geven. Deze instructie heeft als doel om aan te geven **wat** bezoekers gaan doen en **hoe** ze dat mogen doen. Geef deze instructie op een luchtige wijze. Wees duidelijk, maar spreek mensen wel eventueel persoonlijk aan door iemand zijn bril of iemand zijn camera aan te wijzen. Voel je daarnaast vrij om je eigen draai aan dit verhaal te geven, zolang de checklist genoemd wordt.

***Frustule* vrijwilliger A - Instructie deel 1:**

Ik ga jullie nu een **instructie** geven voor onze expeditie *Frustule*. **Zometeen** loop je naar mijn collega. Hij vertelt een kort verhaal. **Daarna** loop je in stilte naar de frustules op het strand. **De frustules zijn** van glas. Ze zijn daardoor erg breekbaar. De frustules staan op statieven en ze liggen op de grond. Ze hebben een vaste plek. Er zijn geluiden in de frustules te horen. De geluidscomposities zijn gebaseerd op gebeurtenissen uit de levens van kiezelwieren. **Wat kun je doen** bij de frustules. Je kunt straks tussen de frustules doorlopen, je kunt met je hoofd in de vormen en je kunt je hoofd op de glazen wand laten rusten (**DEMONSTREER DIT**). Je kunt ook op de grond gaan liggen met je hoofd in een frustule. Bij de frustules wordt niet gesproken. **Wees voorzichtig** met je bril als je met je hoofd in een vorm gaat. Als het even kan, zet je je bril af. Maak je haren los en zet je hoed of pet af. **Je mag zelf bepalen** hoelang je bij de frustules blijft. Als je besluit om de frustules te verlaten, doe dit dan in stilte en zorg dat je buiten het gebied van de frustules stapt, welke aan is gegeven met een bord. **Een laatste verzoek**. Maak geen foto's of filmpjes. Dit kan namelijk storend zijn voor andere mensen. Gebruik daarnaast ook je telefoon niet. Zet deze op vliegtuigmodus of zet hem helemaal uit. En tenslotte herhaal ik: Wees voorzichtig en verblijf in stilte.

Heeft hier tot nu toe iemand vragen over of zijn er onduidelijkheden?

Zo ja, beantwoord dan de vraag. Geen vragen? Stuur de groep dan richting startpunt (2), waar ***Frustule* vrijwilliger B** klaar staat. Als de groep weg is, dan kun je weer een nieuwe groep van 10 bezoekers vormen uit de wachtrij.

Frustule vrijwilliger A - Instructie deel 1 in bullet points:

- ✓ Ik ga nu een instructie geven, waarin ik vertel wat je hier gaat doen.
- ✓ Zo meteen loop je naar mijn collega. Hij vertelt een kort verhaal.
- ✓ Vervolgens loop je in stilte naar de frustules op het strand.
- ✓ De frustules:
 - Zijn van glas.
 - Zijn breekbaar.
 - Staan op statieven en liggen op de grond.
 - Hebben een vaste plek.
 - Er is geluid in de frustules te horen.
 - De geluidscomposities zijn gebaseerd op gebeurtenissen uit de levens van kiezelwieren.
- ✓ Wat je kunt doen bij de frustules:
 - Tussen de vormen doorlopen.
 - Met je hoofd in de vormen.
 - Je hoofd op de glaswand laten rusten. (DEMONSTREER DIT)
 - Op de grond gaan liggen met je hoofd in een vorm.
- ✓ Bij de frustules wordt niet gesproken.
- ✓ Wees voorzichtig met:
 - Je bril (afzetten als kan).
 - Hoed of pet.
 - Haren los.
- ✓ Je mag zelf bepalen hoelang je bij de frustules blijft.
- ✓ Als je de frustules verlaat, verlaat de groep frustules dan in stilte.
- ✓ Laatste verzoek:
 - Geen foto's of filmpjes maken. Andere mensen kunnen dit storend vinden.
 - Telefoon niet gebruiken. Zet je telefoon op vliegtuigmodus of helemaal uit.
 - Herhaal: Wees voorzichtig en verblijf in stilte.
- ✓ Vragen of onduidelijkheden?

Zo ja, beantwoord dan de vraag. Geen vragen? Stuur de groep dan richting startpunt (2), waar **Frustule vrijwilliger B** klaar staat. Als de groep weg is, dan kun je weer een nieuwe groep van 10 bezoekers vormen uit de wachtrij.

Choreografie *Frustule* vrijwilliger B - Instructie deel 2

De groep van 10 bezoekers komt bij je aan, nadat ze zojuist hun eerste instructie van *Frustule* vrijwilliger A hebben gekregen. Als ***Frustule* vrijwilliger B** begin je nu met het vertellen van je verhaal. Let daarbij op je intonatie en op pauzes in je verhaal!! Geef mensen de tijd om te voelen wat je zegt of om in te beelden wat er vertelt wordt. Laat je niet ophaasten.

| *Frustule* gaat nu van start. Sluit je ogen, haal diep adem en adem uit.

Controleer nu of iedereen zijn ogen gesloten heeft. Zo niet, herhaal dan de zin: "Sluit je ogen." Vervolg je verhaal.

| Op dit strand, ben je geen mens meer. Je bent een eencellige alg. Je hebt geen zintuigen. Je kunt niets zien of horen en je kunt niet praten. Je voedt jezelf met koolstofdioxide en licht. Je produceert zuurstof. Je bent 50x zo klein als een zandkorrel en mensen weten daardoor vaak niet van je bestaan af, terwijl je al miljoenen jaren oud bent. Om je heen heb je een tweede huid van glas gebouwd: De frustule.

| Je bent een eencellige alg.

| Je deelt. Je sterft. Je smelt samen. Een parasiet komt je huis binnen en water spoelt constant over je heen.

| Zo direct voel je een tikje op je schouder. Je opent dan je ogen en loopt over het strand naar de frustules. Ga alleen, ga in stilte en zoek je eigen weg.

Tip: Hoewel je als vrijwilliger een groep instrueert, spreek je mensen als individu aan. Spreek dus niet in meervoud maar in enkelvoud.

Begin nu met het aantikken van de schouders van de bezoekers. Tik pas een volgende schouder aan als de vorige persoon 3 meter gelopen heeft. Herhaal dit, totdat de gehele groep richting de installatie loopt. Wacht vervolgens tot de nieuwe groep bij je komt.

Omschrijving gedrag *Frustule* vrijwilligers C en D in de installatie:

Frustule vrijwilligers **C en D** bevinden zich in de installatie. Je **doel** als teamlid in de installatie is om een rustige dynamiek en concentratie aan te moedigen. Wat je **doet** is de sculpturen schoonmaken en er daarnaast op letten of mensen veilig met de sculpturen omgaan, of ze in stilte in de installatie verblijven en of niemand foto's maakt.

Je zoekt geen oogcontact met bezoekers en moedigt hierdoor een individueel verblijf in de installatie aan. Zoek ook geen oogcontact met je mede teamlid. Je blijft vrijwel altijd in beweging. Uiteraard kun je af en toe stil staan om rond te kijken, maar zorg ervoor dat je met de groep mee beweegt. Maak jezelf niet te zichtbaar. Je loopt in rust en in stilte door de installatie heen.

Als je een sculptuur schoon gaat maken, dan doe je dit met grote zorg. De sculpturen zijn van glas gemaakt en daardoor breekbaar. Laat met je bewegingen zien dat je zorg draagt voor het intact houden van de sculpturen. Veeg niet snel en kort op en neer, maar maak grote, rustige bewegingen. Neem je tijd om de sculpturen schoon te maken. Je hebt alle tijd. Als een bezoeker op je wacht, weet dan dat er nog 19 andere sculpturen zijn waar hij of zij gebruik van kan maken. Dit is jouw moment om voor de door jou uitgekozen sculptuur te zorgen en mensen mogen dat zien. Als je doekjes te vies of te nat zijn, dan kun je nieuwe doekjes in het keetje halen.

Als je merkt dat iemand praat, foto's maakt of onrustig is, dan zoek je wel oogcontact met de desbetreffende persoon op en loop je naar deze persoon toe. Je kunt dan door middel van handgebaren verzoeken om stil te zijn of om de telefoon in de broekzak te doen. Als dit niet werkt, vraag de persoon dan fluisterend om de telefoon weg te doen of niet te praten.

Frustule medewerkers E en F bij de microscopen

Deze plek is geen onderdeel meer van de geconcentreerde ruimte van *Frustule*. Hier kan de bezoeker kiezelwieren bekijken onder een microscoop, eventueel napraten met de makers en een bericht achterlaten in een gastenboek. Deze plek is tevens geschikt voor een pauze. Als *Frustule* vrijwilliger kun je hier drinken en een hapje eten en van hieruit kun je naar het toilet bij Kaap Hoorn gaan.

Frustule vrijwilliger A - Instructie deel 1 in bullet points (NA WIJZIGING OEROL)

- ✓ Welkom bij de expeditie *Frustule*.
- ✓ Zo meteen loop je over het strand naar de installatie toe.
- ✓ Daar staan glazen vormen.
- ✓ Daar ga je met je hoofd in.
- ✓ Glas is breekbaar, dus wees ten allen tijde voorzichtig.
- ✓ Bij de frustules is het belangrijk om:
 - Niet met elkaar te praten.
 - Geen foto's of filmpjes te maken.
 - Je telefoon niet te gebruiken.
- ✓ Je mag zelf bepalen hoelang je bij de frustules blijft.
- ✓ Als je de frustules verlaat, dan kun je bij het zwarte hokje:
 - Vragen stellen aan mijn collega.
 - Door de microscoop naar kiezelwier kijken.
 - Een bericht achterlaten in ons gastenboek.
- ✓ Vragen of onduidelijkheden?

Choreografie *Frustule* vrijwilliger B – Instructie deel 2 (BEKNOPTER)

| *Frustule* gaat nu van start. Sluit je ogen, haal diep adem en adem uit.

Controleer of iedereen zijn ogen gesloten heeft.

Zo niet, herhaal dan de zin: "Sluit je ogen."

Vervolg je verhaal.

Op dit strand, ben je geen mens meer. Je bent een eencellige alg. Je hebt geen zintuigen. Je kunt niets zien of horen en je kunt niet praten. Je voedt jezelf met koolstofdioxide en licht. Je produceert zuurstof. Je bent 50x zo klein als een zandkorrel en mensen weten daardoor vaak niet van je bestaan af, terwijl je al miljoenen jaren oud bent. Om je heen heb je een tweede huid van glas gebouwd: De frustule.

Je bent een eencellige alg.

Je deelt. Je sterft. Je smelt samen. Een parasiet komt je huis binnen en water spoelt constant over je heen.

Zo direct voel je een tikje op je schouder. Je opent dan je ogen en loopt over het strand naar de frustules. Ga alleen, ga in stilte en zoek je eigen weg.

Appendix #4: Photo and video reports of *Frustule* on the Internet

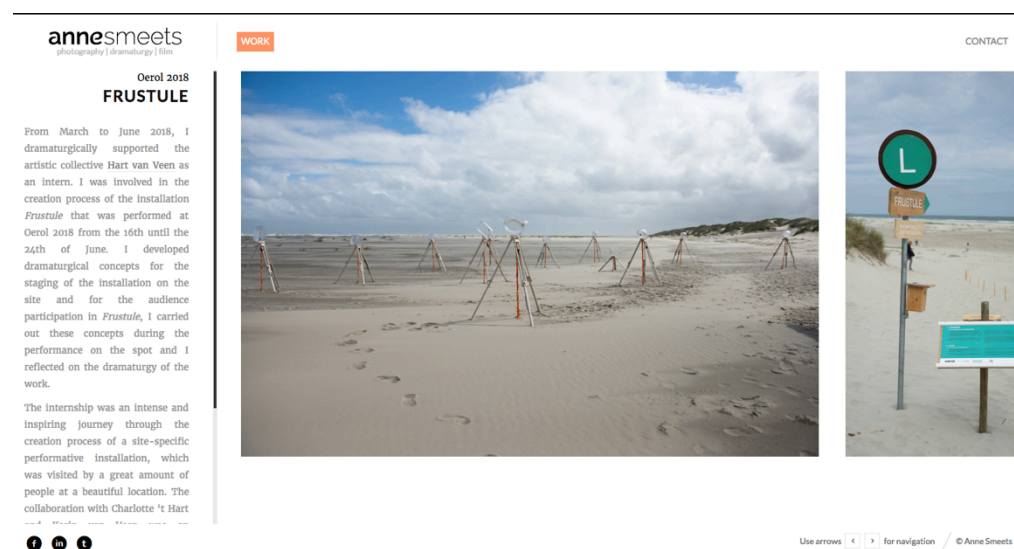
Description: A video team of Omrop Fryslân visited Frustule during Oerol and made a video report about the work. The video can be viewed online. Also, I personally documented the creation process of Frustule and posted a photo report on my portfolio website. The whole report can be viewed online.

Omroep Friesland: <https://www.omropfryslan.nl/nieuws/822585-de-onzichtbare-wereld-zichtbaar-gemaakt-op-terschelling>



Anne Smeets - My personal portfolio website:

<https://www.annesmeets.nl/work/performance/frustule/>



Appendix #5: Internship log reports

Description: I wrote these logs entries during the internship and sent them to my supervisor.

Log entry: March, 26

Today, Charlotte, Karin and I visited the glass blowing factory in Leerdam. This is the first time that they experimented with actually making sculptures made of glass. This trial clarified how the moulds have to be crafted and how the glass eventually looks like. After this glass blowing session, we went to a café to discuss the location of *Frustule* on Terschelling. The plan is to place the installation on the beach near Kaap Hoorn. Unfortunately, however, another theatre play by Compagnietheater will take place on the same location. This is a problem, because many people (200) will be there during peak hours and *Frustule* is not capable of handling so many people at the same time. We expect that people have to wait, and Oerol doesn't like it when people have to wait more than ten minutes, since there is a tight schedule. Another available location is the beach near the Heartbreak Hotel. The disadvantage of this location is that the pavilion is on the beach (while Kaap Hoorn is placed in front of the dunes) and that there is another expedition taking place on the same beach. The advantage is that the amount of people visiting the expedition is spread over the day and doesn't come in peaks.

—

Log entry: March, 27

Meeting with Charlotte and Karin at Betty Blue in Amsterdam. We made a schedule for the following months until Oerol. The week between May 1 and May 5 will be an intensive week where we will work together every day and work on prototypes. During this week: My first draft concept for the dramaturgy of *Frustule* has to be finished. We also discussed the motive to take diatoms as subject of this project. Because it is the basis of the food chain, because it has a house made of glass and because each shape is unique. And we want to embody instead of contemplate. Lastly, I am assigned to choose clothes that the team will wear.

—

Log entry: April, 2

Glass blowing session cancelled due to sickness of the glass blower.

—

Log entry: April, 10

Meeting with Charlotte and Karin at Betty Blue in Amsterdam. Source of inspiration: “De Spiraal” from the book *Kosmische Verhalen* by Italo Calvino. Why? We make the impossible possible, we make the insensible sensible, the intangible tangible. We are doing something, which we will actually never fully understand. We will never know what it is like to be a diatom.

Points of attention for my location visit on Terschelling:

- Bring ear plugs, film walking routes and listen to how the environment sounds.
- Check desired distance from Frustule to Heartbreak Hotel, in order that it is far away enough from the hotel to not be distracted by it, but not too far to carry all the stuff every day.
- Talk to owner Cedric Hartendorp to ask about Oerol experiences and business.
- Map crossovers from dunes to beach.
- Map routes for the audience to walk from the starting point to Frustule.
- Check places for the starting point of the installation, which will be marked in the Oerol programme.

Concerning the internship agreement: Charlotte doesn't want to sign yet, because she can't cover my insurance in case of emergencies. She requests to change the agreement, or that we add to the agreement a signed separate agreement that I will cover this myself. I will ask at the student desk what to do with this.

After our meeting, I went to C&A to check out linen blouses to see if they are suitable to wear during the exhibition. I found a male shape linen blouse and a female shape sand colored jersey. I am not sure, however, whether I will buy these or not. I have to go back again to fit more sizes, I ran out of time.

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Log entry: April, 18

From April 15 until April 17, I visited Terschelling to explore the location where *Frustule* will be placed during Oerol. Since the surrounding of Kaap Hoorn would be occupied by Compagnietheater we decided to accept the alternative location on the beach near Heartbreak Hotel. I spent some hours on the beach and in the dunes near Heartbreak Hotel to map the location and document possible routes to *Frustule*. On my way back to my host address, Charlotte called me around 16h to tell me that the play by Compagnietheater during Oerol was cancelled and that this means that Charlotte and Karin prefer to change the location again and return to the original desired location, namely the beach near Kaap Hoorn. Charlotte also sent me a copy of the text called “De Spiraal” from the book *Kosmikomische Verhalen* by Italo Calvino. Charlotte already mentioned this story last week during our coffee meeting, because the story is an example of an exploratory text of a human being trying to embody a nonhuman being that doesn’t has any sense organs. This text is a source of inspiration, because this is also what we are planning to do. To imagine what the diatom would hear inside his frustule and what he would see, if he would have ears and eyes, which he obviously doesn’t.

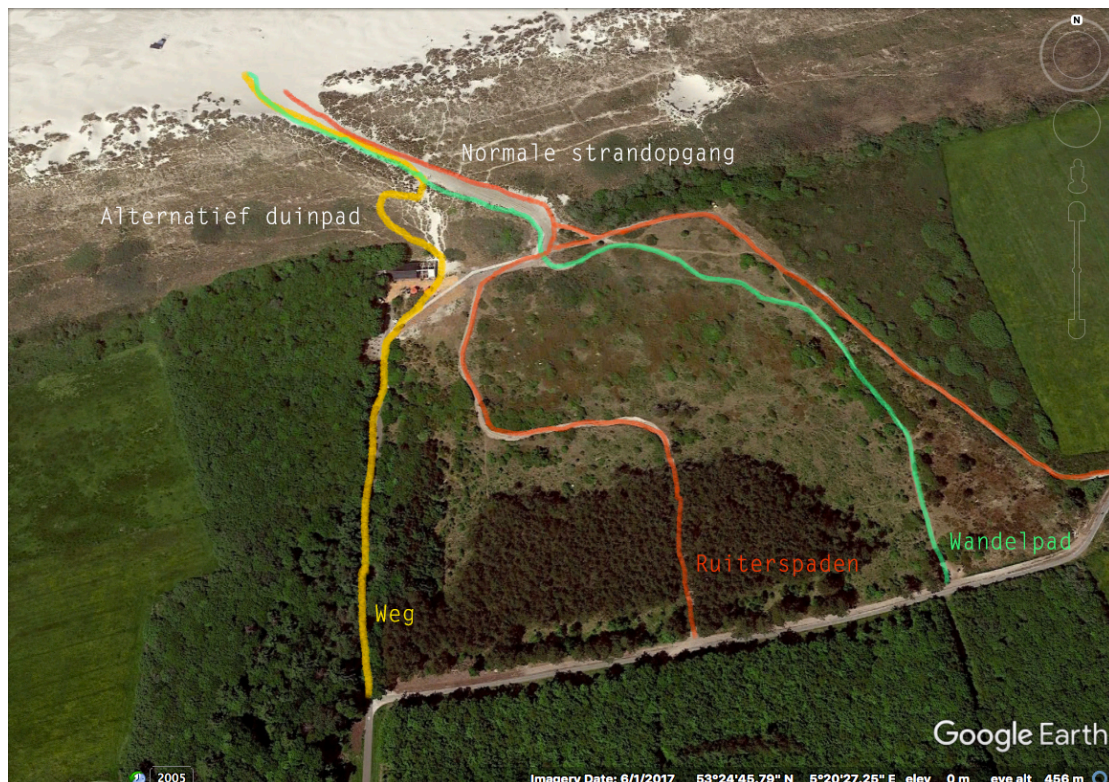
The next morning, I visited the surroundings of Kaap Hoorn. I explored the forest, the dunes and the beach and I searched for different routes to walk prior to entering the glass sculptures on the beach. I found a walking path that crosses an open field next to the forest, where you are isolated from the public road and can be totally absorbed into the environment. You have a view on the forest, the dunes and pools of water. Then there is also the regular road that ends up at Kaap Hoorn. I expect that this road will be quite busy and that the only way to concentrate there will be by covering your ears. The road is long and straight. The regular cross over from the dunes to the beach is very comfortable because it is not very steep and it has a beautiful view. There is also an alternative crossing a bit to the left. I don’t see a point in using this route, because it also ends up on the top near the flag and it starts behind Kaap Hoorn (which will be busy). Regarding possible starting points for the installation, I propose that starting point number 2 or 3 (see images) will be the most convenient ones. Especially near starting point number 2, there is a lot of space to place bikes. Moreover, what these starting points allow is that we can alter the choice of route to walk during Oerol. We can choose to walk through the walking path the one day and via the road on the other day. Or, we could even let people make the choice. Starting point number 3 is exactly in the middle

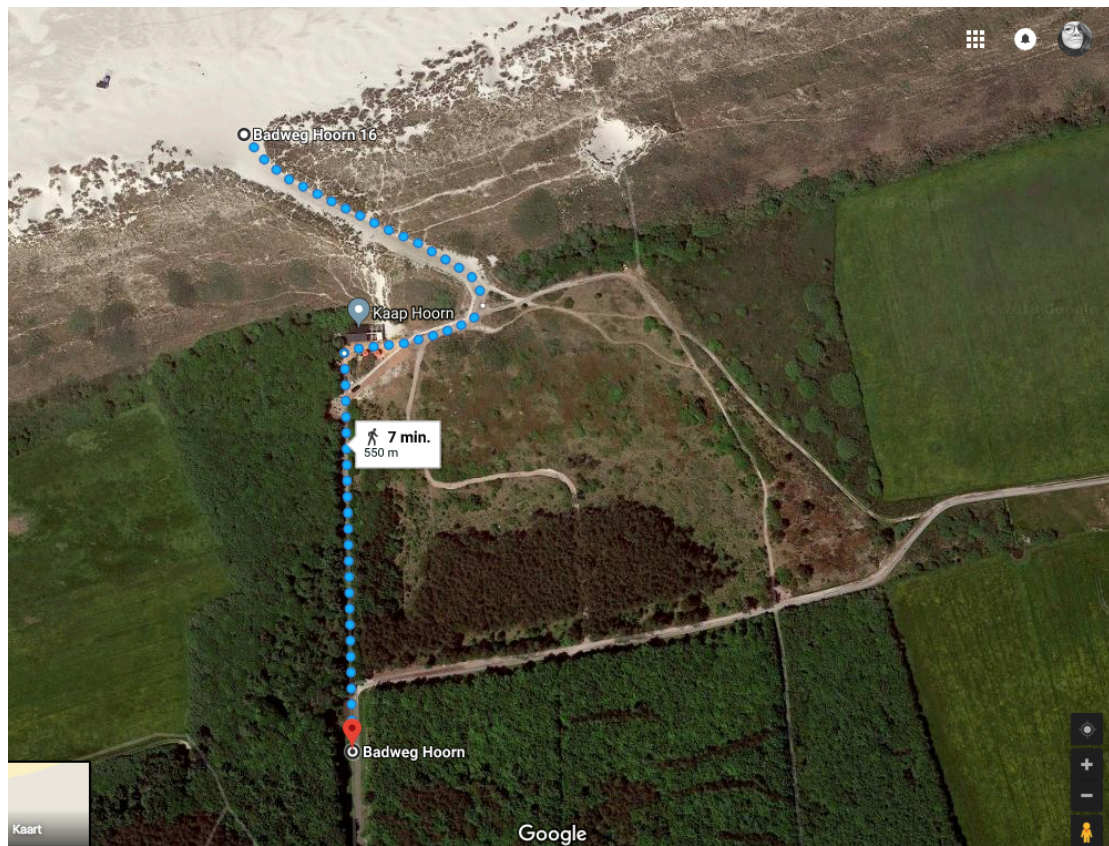
of both routes. Starting point number two has more space for bikes, but then the walking path is a bit further. It differs 300 meters.

In the images below this text, you can see maps of the location where I marked the routes and possible starting points. We are not allowed to use the red road, as they are assigned for horse riders.

~~I can't avoid the funny fact that Calling Elvis by Dire Straits is being played in the UU café now and the singer talks about Elvis and the Heartbreak Hotel.... Yes the Heartbreak Hotel on Terschelling is named after Elvis. :-)~~

Images below:

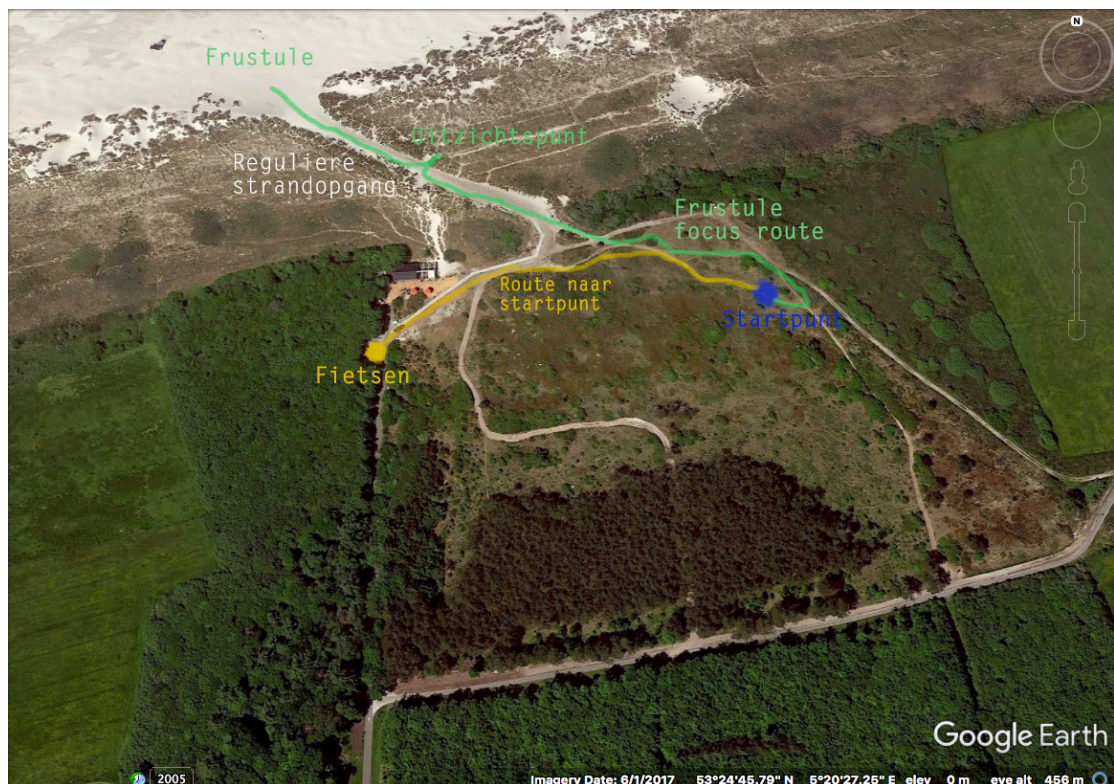






Log entry: April, 25

Charlotte, Karin and I planned to meet in Amsterdam, yesterday, in the new studio. Unfortunately, Charlotte and Karin wouldn't arrive at the studio before 16h and I would have to take the train back at 18h latest. We decided that I would stay home and instead, we arranged a Skype meeting. At 16h, we called for an hour and Charlotte and Karin showed the new studio space where *Frustule* will be stored until Oerol. Also, we can work on the installation in this space. Furthermore, we discussed my findings of my location visit on Terschelling and what I think about where we should mark the starting position of *Frustule*. I told Charlotte and Karin that the walking path on the right side of Kaap Hoorn is very charming and quiet, as opposed to the regular road that will be very crowded. They do agree that this might be the case, but they don't think that it is reasonable to start on starting points 2, 3 or 4. They are afraid that the walking route will take too much time and that people don't want to spend so much time on only walking towards the installation. We decided together to use the regular parking lot for the bicycles, and that people walk to the starting point from there, which will be near the walking path. In this way, we can still use a bit of the atmosphere of the walking path. Watch the image below to see the markings.



Charlotte asked me to make a start on the instruction text that the audience will receive by the *Frustule* staff. To get some inspiration, I received the text that they used last year in their previous installation at Oerol. Next week, we will visit a diatom expert in Groningen, we will go to the glass blowing factory and we will spend some days together working on *Frustule* in the studio. By then, it would be useful if I already have a draft for the instruction test.

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Log entry: May, 8

Last week was our intensive week. Since Charlotte and Karin didn't have to work, due to holidays, we decided to work on *Frustule* the whole week.

On Monday April, 30, we travelled to Haren in Groningen where we met diatom expert Geurt Verweij at Bureau Waardenburg BV. Verweij is a researcher in hydrobiology and he mainly focuses on diatoms. He explained, for example, how diatoms live, how they are built, how they devise and how they multiply. He also showed some books with

drawings and he showed us diatoms under the microscope. This was a very fruitful meeting to know the organism we are dealing with better. Karin got a lot of inspiration to create her sound compositions.

The next day, on Tuesday May 1, we went to the glass-blowing foundation where we created six new shapes. I brought my camera and documented the process by means of photography. The people who are funding money to pay all the materials and working hours at the glass-blowing foundation also visited the process today and talked with Charlotte and Karin.

On Wednesday, we worked on *Frustule* in our studio and Sigrid came by to meet Karin and Charlotte. We discussed the process and we gave a little preview, since we installed sound in one sculpture. This was also the first time for me to actually hear how it sounds when there are sounds coming from the sculpture. Furthermore, we discussed our thoughts of how we will instruct the visitors of *Frustule* at Oerol. For the development of a choreography, Sigrid suggested to talk to Swantje Schaeuble, who is a dancer/choreographer/ dramaturge who also completed my master's studies. A source of inspiration can also be the zero, as defined in *Mime Corporelle* by Etienne Decroux. Moreover, it might be interesting to consider delivering the instructions via headphones. Visitors will then first be inside there head and when they take the headphones off, the wide sounds of the installation will be in a big contrast with the sounds that only took place in the visitors' heads before. Besides having this meeting, Karin and Charlotte mainly worked on the installation of the sound system in the glass sculptures. I was mainly occupied with covering crates with foam, so that we can use these later to transport the glass sculptures safely. Lastly, Charlotte bought plastidip, which is a rubber coating that we use to cover the sides of the glass sculptures where they are cut. Charlotte and I made the first layer on five sculptures.

On Thursday, I handed in the internship work plan and the internship agreement (which was signed yesterday). The staff member at the student desk told me that she would let me know whether the agreement is correct or not. Subsequently, I travelled to The Hague where I would meet Charlotte at her studio. She came there with a van, which we used to transport some heavy materials that we have to use for *Frustule*, from The Hague to our studio in Amsterdam. We also bought more foam for the crates in The Hague and took them to Amsterdam. Once we came in Amsterdam, we emptied the van

and stored all the materials in our studio. After this, Charlotte returned the van and I picked up Karin's car and drove back to Utrecht.

On Friday, Charlotte came to Utrecht Overvecht by train and I picked her up by car. We travelled to the glass blowing foundation in Leerdam. The glass sculptures that were created last Tuesday now were ready to leave the ovens and to be cut. Everything went well and I again documented this process with photography. When we were finished, we returned to our studio in Amsterdam, dropped the sculptures and drove to Karin's home to pick up the tri-pods that got delivered this morning. We drove the tri-pods to Re-Finish in Het Schouw, where the tri-pods all will be painted in sand color. We drove back to Karin's house, dropped the car and ate ice cream with the three of us. While Charlotte and I mainly have been working and travelling around these days, Karin was at home to compose the sounds for *Frustule*. She expressed how she was doing and said that she created sounds according to titles, such as "the cell division" and "the multiplication." Her process was going well.

On Sunday, May 6, I travelled to C&A shops in Amersfoort, Hilversum and Bussum, to check the available sizes of linen blouses that we want to buy for all the employees of *Frustule*. A few weeks ago, I suggested this blouse, since it has a fair price (19,95) for great material (linen) in a matching color (sand). Most sizes are not available anymore, however, so we had to check as many shops as possible to collect the best sizes. Karin checked C&A shops in Amsterdam, Charlotte in The Hague, and I also in Utrecht (already before).

On Monday, May 7, we continued working on *Frustule* in our studio, fixing the sound systems in the sculptures, attaching plastidip and covering crates. We also checked all the linen blouses that we now have, which is now completed. Around noon, a guy showed up in our studio. He appeared to be an employee of the municipality of Amsterdam, telling us that we have to clear the room within two days, since the municipality is the owner of the space and the space should be empty, as nobody is paying for it. The owner of the building, Gerben, later told us that he had an agreement with the civil servant that he was allowed to use the room, in exchange for technical maintenance of the building. Our conversation with the civil servant was a bit shocking, since the guy was not up for any conversation and only wanted us to get out of the room. Today, Gerben will be in contact with the civil servant and will let us know what to do with this case later. If we have to leave the room, then there are more possibilities to

store our materials elsewhere in the building. Later this day, Charlotte, Karin and I discussed what needs to be in the instructions for the visitors of Frustule. We agreed that I will bring a first draft, next week when we will meet again. From Thursday to Sunday, Charlotte will be at Terschelling and she has a meeting with an employee of Oerol. After her visit, we will hear the conclusion of how we will set up the start of the installation on the site.

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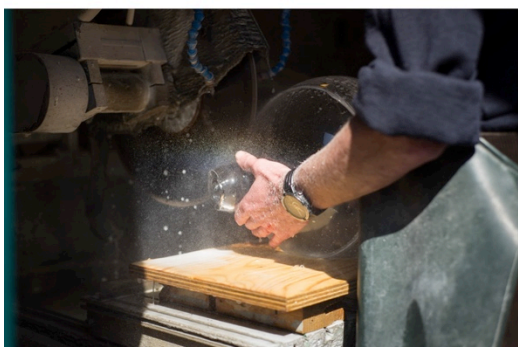
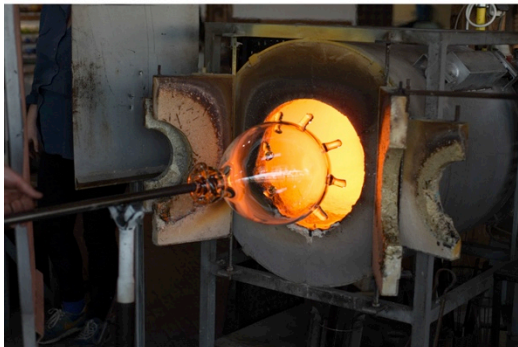
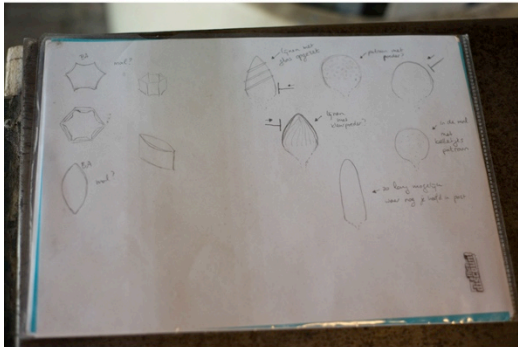
Log entry: May, 10

What I learned from our intensive week of working together and in general from this collaboration, is that our collaboration and my role in this team is much more dynamic than I initially expected it to be. What I mean by this is the following. That I eventually am the one who is writing the instructions, doesn't necessarily invoke that I am the only one thinking about it. And, that I am the one who will suggest possible ways to set up the installation, doesn't necessarily mean that I am the only one who carries this out. We are all thinking together and the things we think about changes day by day. Honestly, this is exactly how I always used to work in my own creative processes and how I mostly enjoy this process. It is a process of trial and error, by responding to what is happening, but at the mean time always keeping in mind the whole picture of what needs to be done in the end.

Where I am having difficulties now is the connection of this fluid process with theory. In my work plan, you can find an interesting working bibliography, but I didn't manage yet to explore these sources, let alone to apply its content to *Frustule's* working process. Today and tomorrow, I will explore the titles *Performing Nature: Explorations in Ecology and the Arts*²³ and *One Place After Another: Site-Specific Art and Locational Identity*²⁴. Who knows, I might find out how to apply something I read in this titles to our process, maybe. If not, then I will discuss about it with Sigrid.

²³ Gabriella Giannachi and Nigel Stewart, eds, *Performing Nature: Explorations in Ecology and the Arts* (Bern: European Academic Publishers, 2005).

²⁴ Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge: The MIT Press, 2002).



One last point of attention is that my internship agreement is not approved yet. I have to take out one line that I included myself, since this line contradicts Dutch laws. For this, Sigrid, Charlotte and I again have to sign the agreement and hand in this new agreement at the student desk. After I have done this, it has to be agreed by “Hoofd Studentzaken, Onderwijs- en Onderzoeksbeleid” at the faculty of humanities.

Final real last point of attention: I met Swantje Schaeuble last Tuesday and she told me that now she is very busy working on Wiek. After this production finishes, she has time to meet. This will be in the beginning of June. She gave me her email-address and we will be in contact soon.

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Log entry: May, 15

In the morning I had a meeting with my supervisor. I shared my concerns about books that are lying on my shelf, waiting for me until I start to write them, since they are part of my working bibliography for my internship research. I expressed that I expect from myself that I have to use books or theories, but that somehow this doesn't make sense. The internship process itself doesn't 'ask' for us to dive into books. Sigrid asked me why I feel that I have to use books. I guess this is an expectation I get from myself, since I am doing an academic study? **Sigrid told me that it is more important that I realize during the process how I can 'feed' the process. How can I contribute to the artistic process, how do I give input, where do I find inspiration to do so and how do we make artistic choices?** If a book or a theory serves as an inspiration for the artistic process, then this is totally fine, but it is not an obligation. Moreover, a theory could be useful afterwards to do an analysis of how the artistic process went and of the artistic outcomes. In sum, every artistic process is unique and is always redefined; also, every dramaturgy is unique.

Questions for myself to answer during the internship:

- What is dramaturgy for me in this particular process?
- How did we make artistic choices?
- What was my input, how did I give input?
- What were my sources of inspiration?

After the supervisor meeting, I went to the studio in Amsterdam to work on the installation. Charlotte just got back from her visit to Terschelling so we first discussed Charlotte's findings of her visit, the current progress of the installation and my draft for the instructions. Charlotte talked with Marin from Oerol to finally decide about the location. Unfortunately, Marin told us that we can't use the area in the dunes, ONLY the area on the beach, since the dunes are 'reserved' spaces for other productions. This means that my ideas concerning the walk in the forest, the ones drawn on the images, can't be realized. We have to place the starting point of the installation ON the beach. On the one hand, it is a pity that we can't use the beautiful environment that is located next to the beach. On the other hand, the beach is extremely quiet since it is isolated from the beach pavilion and the people. The advantage of placing the starting point on the beach is that we can set a focusing mood from the start.

Next, comments by Karin and Charlotte on my draft for the instructions concerns the following text:

Binnen het gebied van 100 meter van de installatie Frustule ben je geen mens meer. Je bent een eencellige alg. Je hebt geen zintuigen. Je kunt niets zien of horen en je kunt niet praten. Je kunt andere organismen om je heen niet waarnemen en bent daardoor een individu. Je voedingsstoffen zijn koolstofdioxide en licht en je produceert zuurstof. Je bent 50x zo klein als een zandkorrel en mensen weten daardoor vaak niet van je bestaan af, terwijl je al miljoenen jaren oud bent. Om je heen heb je een huis van glas gebouwd. Dit glazen huis heet de frustule.

With this text, my aim is to let visitors imagine how having a life as a diatom would be. Suggesting that this life does not include having senses, having a mouth to talk or realizing that other people are around, is a gentle way of telling people that they are not allowed to talk or to interact with each other. Charlotte and Karin were satisfied with this first result of the instruction text, because it is both clear and poetic. Charlotte noticed that this text gives rise to some assignments that we could give to the audience, when they are walking towards the installation, after they received the instructions. Becoming or embodying a diatom means that senses are cancelled out. Humans, however, have senses and it is impossible to actually remove their senses, or even to imagine not having any sense organs. Assigning people by closing their eyes and imagining not having sense organs will make them focus more on their senses. Most probably, they will smell, listen, maybe even touch their own skin. This activity is a

warm up for when the visitors enter the installation, which is all about using senses. Subsequently, I take responsibility of making a sign that will be placed on the beach that reminds visitors once again of not talking and interacting with each other.

Then, Charlotte, Karin and I agreed on planning a try out on Saturday June, 9. I will be responsible for creating an invitation letter, which we have to send to people within one week. We will also do a short try out on Tuesday, May 29, since all hosts of the Old School building have to take part and show their work during this open evening. Lastly, we made a list of the next practical things that we have to do for the installation. I continued working on the crates and Karin worked on the compositions. Since we have been working in this studio, it turned out that our sound system catches radio signals and that the radio is hearable in the glass sculptures. Today, Charlotte tried to solve this problem by fixing other cables, but she didn't manage to do so. Unfortunately, we have to work with the radio sounds.

Yesterday, I visited *Why Theatre XL!?* in Utrecht and attended a rehearsal of the performance *Wiek* by Boukje Schweigman. There, I met Swantje Schaeuble and I asked her if she has time to meet up and discuss my choreography ideas for the installation. She said that she is willing to meet me, after the performances of *Wiek* end. This is from June 3. Her email-address is: swantje.schaeuble@gmail.com.

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Log entry: May, 17

Glass blower visit Leerdam. This time, I also recorded some videos of the glass blowing process.

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Log entry: May, 20

I wrote a draft for the try out invitation, which will be send as Hart van Veen newsletter. At 16:00h, Charlotte, Karin, me, and also Juli met at the studio in Amsterdam. Juli is the fourth member of the *Frustule* core team and she is responsible for production activities. She is living in Berlin and now visits the Netherlands for a couple of days. At the studio,

we showed some examples of glass sculptures with sound compositions. We also discussed many practicalities that Juli has to fix, including writing and email for the volunteers to tell them exactly how a day for the *Frustule* volunteer at Oerol will look like. After our meeting, we went to a restaurant to discuss more small things, but also mainly to have fun and know each other better.

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Log entry: May, 22

Work on *Frustule* at studio in Amsterdam. I continued fixing the crates, we finished the try out invitation letter and sent it.

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Log entry: May, 23

Thoughts in my notebook

I borrowed books about performances/art and ecology to be inspired. What, however, is the core of what we are doing? We are letting audiences experience being something they are not. We are making them more aware of having senses, while they are challenged to imagine that they don't sense at all. Actually, ecology is just a minor subject in this project. Ecology is the point of departure and the locations. The major subject is sensing and embodying something you are not. It's like imagining being a man, while you are a woman.

About the choreography:

- People should get the impression that they are attending a performance. Then, the rules of attending performances will also play a part. Rules like, no talking, no photography, etc.
- Consistency in all behavior, including instruction staff.

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Log entry: May, 24

Finally edited the photos, which I shot up until now, and I sent them via Wetransfer to Charlotte and Karin.

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Log entry: May, 25

Skype call with Charlotte, Karin and Juli. Charlotte goes on a holiday next Sunday. This call is important to make a checklist of things to do during the week when Charlotte won't be reachable.

My to do list in the studio:

- Create sign.
- Check tri-pods.
- Check and finalize crates.
- Buy stuff from to-buy-list.
- Mark cables according to lengths.
- Clean glass sculptures.

My to do list anywhere:

- Share try-out invitation on my Facebook page.
- Place news article about diatoms in Dropbox.
- Make choreography.
- Finalize audience instruction text.
- Copy driving license and place in Dropbox.

—

Log entry: May, 28

Nasia, Anastasia and I organized an extra group tutorial session, because we cancelled the last session from two weeks ago. Unfortunately, Tomás was unable to come. We went to Café Tilt to drink a cup of coffee outside (the weather is so hot!!). My intention

for this meeting was to discuss my ideas for the choreography for the *Frustule* staff members. What I learned from this conversation is:

- Lining up the group of visitors, walking with the group, instructing the group, all of these activities already are part of the choreography!!
- Find silence in a meaningful way. Don't refer to talking, but instead to silence.
- Reading is something you do alone, so if people have to read a text on a sign, they are in a way isolated.
- The cleaning gestures of the staff members **imply fragility and care**. The staff members highlight the fragility of the installation.
- Staff members move silent, they are not in a rush, they don't make eye contact with visitors.
- Leave bags and shoes behind!
- Explain how visitors can enter the glass by mimicking these actions.
- Idea for an instruction: "Close your eyes. When you feel a touch on your shoulder, you can open your eyes and walk towards the installation."
- My idea is to split the instruction up into two parts. The first is direct and literal. For example, it mentions that this instruction is given in terms of safety and to optimize the visitor experiences. The second part is the more poetic part, where the text implies embodying the diatom. This part can be done while visitors have their eyes closed. Then, the staff member touches the shoulders of the visitors, one by one. This will make the group split up, so that not every 20 people walk together.
- Another idea: In the first part of the instruction, the staff member makes gestures with his hands when he says that people are not allowed to talk, to make pictures and that they have to make their hair loose and take glasses off. If staff members in the installation make the same moves, then visitors remember the meaning of these gestures and will know that, for example, he is talking and should stop talking.

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Log entry: May, 29

Work on *Frustule* at studio. I cleaned glass sculptures, fixed all tri-pods, finalized all crates and I assigned places for the sculptures in the crates. I marked all cables

according to cable length. All cables now have unique marks, which will always make them recognizable when they are on the beach. Long, but very useful day.

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Log entry: May, 30

Went shopping: Bought guest books, flag, coffee tumbler and working gloves.

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Log entry: June, 1

- Sent email to Swantje.
- The University finally signed the internship agreement!!!

Finally, my internship log is up to date. I started to become sloppy with updating the log and still had to write for about two weeks... I now remember myself to always update the log on the same day, because otherwise it costs a lot of work...

—

Log entry: June, 2

Wrote the instruction text for the audience and the choreography instruction for the *Frustule* volunteers. I combined these two instructions because I want to hand over these papers to the volunteers who then read instructions like this: Volunteer A and B are located at the starting point (2). Volunteer B speaks the following words: "In a minute, you will hear a story. Then you walk towards the installation." Etc.

My aim for this instruction is to communicate with the volunteers their task/goal and how they reach this; how do they behave on the different locations and what do they tell people.

While writing my choreography instructions, I also took care of the locations and how the volunteers walk in between the various locations. So the choreography of the site itself is also included in this manual.

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Log entry: June, 6

Charlotte came back from her holiday and yesterday, Karin, Charlotte and I met to discuss the current progress and what needs to happen next. During the week before, Karin set up the whole installation and she assigned all of her 10 sound compositions to the frustule sculptures. This was the first time that I heard all the compositions in the whole installation!! Karin created a document where she placed pictures and wrote down which frustule sculpture is assigned to which sound composition. She also included a list with all the titles of the compositions. The titles are the following (originally in Dutch, translated here in English):

1. The division
2. The meeting
3. The fusion
4. The growth of the cell
5. The rings are expanded
6. The travel of the resting spore
7. The experience of life between other living creatures
8. The attack and the nestling of the parasite
9. Water on the house
10. The death of the diatom and the erosion of the house

We decided that we would like to use these titles, but we are not yet sure how. We do think that these titles might create a certain frame for audiences that might direct their listening experiences. We agree, however, that we don't want to place the titles next to the sculptures, because then people might be confused about what they are hearing. Maybe they don't associate what they hear to the death of the diatom, but instead to something completely different. In the following days, I will think of how we can apply these titles. Maybe we can place a small sign somewhere on the beach, or near the microscopes.

Then, we extensively discussed my choreography instructions. It turned out that while part 2 of the instructions, the poetic part, is beautiful but also very clear, that part 1 is not clear at all. This, while part 1 has to be the most direct part of the instructions. Karin, Charlotte and I changed the texts together on the spot and we also read the texts out loud, listening to the speaking person while keeping our eyes closed. The first part of the instruction now consists of rules and of a short summary of what the audience will do in this installation:

In a moment, you will hear a story. Then you will walk to the frustules on the beach, in silence. The frustules are made of glass and are therefor very fragile. You can find the frustules on tri-pods and on the ground. The frustules make sounds. Near the frustules, you don't speak. You can walk through the frustules, you can put your head in the frustules and rest your cheek on the sides of the frustules. You can also lie down on the ground. Be careful with your glasses if you enter the frustules. If you have the possibility to do so, put down your glasses. Make your hear loose and put down your hat. Please, don't use your phone, put it on flight mode or shut it down. In the area of the frustules, it is not allowed to take photos or make movies. It is up to you how long you will stay near the frustules. If you leave the frustules, please leave in silence.

People then walk to the next location. The next *Frustule* volunteer asks the audience to close their eyes and take a deep breath. The volunteer then tells the following story:

On this beach, you are no human anymore. You are a single-celled algae. You don't have any senses. You can't listen or see and you can't talk. Your food consists of carbon dioxide and light. You produce oxygen. You are 50 times smaller than a grain of sand and people therefor often don't know about your existence, while you are millions of years old. Around you, you built a second skin of glass.

You are a single-celled algae and you don't have senses.

In a moment, you will feel a touch on your shoulder. You then open your eyes and walk over the beach towards the frustules. Go alone and in silence.

What I have to be more aware of in my choreography is that there will be MANY people visiting our installation during Oerol. This means that we don't just have 10 minutes available to instruct people and let others wait. No, we have to keep people moving and we can't expect the Oerol volunteer to hold people and let them wait until we are ready to guide them. This means that while *Frustule* volunteer A is forming the groups and giving the first part of the instruction, *Frustule* volunteer B is also instructing the previous group and sending these audience members towards the installation. This has to happen all at the same time, and not the one activity after the other.

In the installation, there are also two *Frustule* volunteers who are all the time taking care of the atmosphere in the installation. They clean the frustules and they make sure that people don't talk or take pictures.

Try-out

Next Saturday, we will do our try-out. We will meet at 10h in the morning. The location will be the room on the opposite of our room. There is a carpet on the floor and there are many windows with a view on trees. On one end of the room, we will place the installation. On the other end, we will put a table with drinks, where we can also have a chat afterwards. I will make evaluation forms that people can fill in, so that we have an overview of people's experiences. I will make this form during the next days.

What I would like to evaluate is how people experienced the instructions, if it was clear for them what they can do in the installation, how they experienced being inside the sculptures, how they interpreted the sounds, etc.

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Log entry: June, 8

Wrote the evaluation form for the try-out and I printed 30 copies. I also printed the choreography instructions three times, so that Karin, Charlotte and I can actually try it tomorrow.

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Log entry: June, 11

Last Saturday, June 9, we organized our try-out. The location was the room on the opposite of our studio. This room is very long, it has a carpet and many windows with a view on a forest. Also, there are toilets and a kitchen. This place was just perfect to set up the installation on one side of the room and to make a 'cosy corner' on the other side of the room. Because of the distance, the noise from the cosy corner did not disturb the atmosphere in the installation. In the cosy corner, we put up chairs and tables with drinks and snacks and the evaluation forms. The carpet was very suitable, as this allowed people to lie down on the floor more easily. We are very grateful that the guy who manages the building made all of this available for us. He gave us the furniture, the drinks and lended out the room to us, all without any charge.

Karin, Charlotte and I each took place in the cosy corner, in the installation, or downstairs at the door. The person at the door gave the instruction to new people, the person in the installation observed visitors and took notes on observations and the last person took care of people's drinks and responds. About 30-40 people visited the installation and 29 evaluation forms got filled out. Some remarks on our observations of what we saw and what we heard from people:

- The closing eye instruction works very well, it prepares people.
- Instruction is clear.
- Silence is desired. Visitors really don't want to be disturbed by other people.
- People immediately start listening.
- Lying down is the most preferred position.
- Sounds are associated with underwater worlds or aliens / science fiction.
- Trans / meditative.
- Prefer to hear a bit more about diatoms / frustules.
- People are careful with the frustules, highlighting fragility of glass is pleasant.
- Standing is slightly uncomfortable.
- Frustules feel like a safe house / cocoon.
- The frustule shapes enable being with yourself, being in your inner world.
- Looking feels like making connection with the outer world.
- Frustules should be cleaned more often. Sometimes it is still moist from the person before.
- Sounds sometimes are very sharp = not comfortable.

At the end of our try-out, we decided to leave all our stuff until tomorrow. We went out to have dinner. The next day, on Sunday, we met again at the studio to discuss our observations and the evaluation forms. We read all forms, made conclusions and decided to change or do the following:

- Write the bullet point checklist for the practical instructions in a clearer bullet point style. Also, make clear the order of what visitors are going to do in this expedition.
- Add to practical instruction text that the sound compositions are based on events in the lives of diatoms.
- Add some titles of the sound compositions to the poetic instruction.
- When the frustules are on the beach for the first time, clean them thoroughly with cleaning liquid.
- Take more care of the frustules/ clean more often when visitors are in the installation.
- Do a careful sound check every day to experience whether the sounds are too loud or soft.

Our most important discussion of this day was about the question, whether visitors should know about the titles of the sound compositions or not. The reason why this discussion is the most difficult one, is because the opinions of visitors to receive this information or not are varied. There is not a clear answer, but the answers are 50/50 divided. Some people do prefer to get more information about what they are hearing, because they can't relate at all to the sounds. Other people don't want to receive more information about the sounds, because now they have the space to relate to the sounds themselves.

If we hand out the titles of the sound compositions, then people who have trouble with relating to the sounds, they will have a frame to identify the sounds. What we are afraid of, however, is that if people know that the sound compositions have titles, that they will start looking for the composition and match them. They will be occupied with playing the game of, is this the correct composition or not? Does this composition sound like the merging of cells, or not? This sound composition is about death, but I don't relate these sounds to death? Am I missing the point now? We don't want to walk this path. **We don't want people to think, we want people to feel.** We want them to dive into the sounds and to get positive or negative feelings because they relate them to this or that. In the poetic instruction, we give hints of where the sounds come from, of where this

installation is based on. Our intention is that this instruction is the guideline that helps the visitor to walk into the installation with a certain frame. This is the reason why we eventually choose not to share the titles of the sound compositions. If in any case we experience that this is not working during Oerol, we can always make changes and decide to share the titles.

Besides discussing, we also worked practically. We packed the frustules, the flightcase and the cables. Then, we also finished the crates.

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Log entry: June, 28

This is the final log entry after our return from *Oerol*. I don't want to write too much, since I need my time to write the final internship report.

Amount of visitors a day:

Day 1: 444

Day 2: 460

Day 3: 350

Day 4:

Day 5:

Day 6:

Day 7: 301 (halfway: 120)

Day 8: 645 (halfway: 240, final: 405. Probably the Oerol volunteer reset the counter halfway. This day was incredibly busy.)

Day 9:

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Log entry: July, 7

I used to think that *Frustule* was successful when people realized that they cannot be a diatom, because they are a human. That they become more aware of being a human, when focusing on being a diatom. I didn't think that the people who enjoyed 'being a diatom' evidence the projects' success, while now I realize that this project is also about

becoming a performer. Performing being a diatom: People who 'felt' like they were a diatom, also mark the success of the project.

Two types of responses: 1) It was an interesting experience to become a diatom; 2) It is impossible not to see or to hear; Trying to embody a diatom made me more aware of being a human.

Two types of actors, two types of theatre: There are the actors who act in a way that they truly believe they have become this imaginary character. They are completely **absorbed** into the story (while they are still another human being with another identity). Then there is the actor who highlights his acting and makes clear that he is pretending that he is someone else. He doesn't even try to make you believe he is someone else. The audience is aware of the **theatricality** of the performance.