1. On Time

We are eavesdroppers, sonic detectives. We lend our ears to the task at hand. We are listening in On Time.

2. All in the Timing

- What could possibly go wrong? (ha ha ha ha ha ha ha)
- Well-oiled machine
- Competence porn
- Buddy caper

3. Listening In

Listening in On Time, we hear a light play on words – a festival about time and a festival that is timely, punctual. We are reminded of the temporality of the annual or biennial event and the cyclical (right on time, just like clockwork). But perhaps it is cyclic without time and a festival that is timely, punctual. We overhear History.

Just in Time: The Felixstowe Affair

Johanna Linsley & Rebecca Collins

(Stolen Voices)
4. Task (I)

Comrade_South

Hey comrade,

Your mission, if you choose to accept it, is to generate between 8-15 instructions. These might arise from consideration of the acoustic dimensions of the following:

- the sea as a force for destruction
- the sea as a source of profit
- the sea as a zone for pleasure
- practices of storage
- ownership
- loss and preservation
- the defence and penetration of borders and boundaries
- logistics
- planning
- overspill
- practice of storage
- the sea as a source of profit
- the sea as a force for destruction
- guaranteed delivery times
- business relationships
- enormous seafaring vessels
- arrivals and departures
- processes that break down in the implementation stage
- concept restaurants
- family owned restaurants
- chain restaurants
- temporary operations
- distance from headquarters/the regional office
- paperwork
- waste
- the act of admiring something dangerous
- the act of lifting something heavy
- consciousness
- planning
- logistics
- the defense and penetration of borders and boundaries
- loss and preservation
- overspill
- practice of storage
- the sea as a zone for pleasure
- the sea as a source of profit
- the sea as a force for destruction

Your mission, if you choose to accept it, is to generate:

(email) Hey Comrade,

Comrade_South
implies a body – the fleshy resonating chambers from which sound emerges, ephemeral but also material. A clarion call is a call to action, a meaning perhaps emphasised by the fact that technology used to broadcast these voices is appropriated from emergency services. In this case, however, the action audiences – both intentional and casual – are asked to perform is that of listening. Other works in the festival subtly reconfigure the timescale of the monument, the material circumstances of a significant centenary prompting response and reconfiguration. Lucy Greeve’s piece Turn Red Earth, for instance, listens in on the language of war diaries and connects the incremental duration of the everyday with the Event status of the World War I. However, the piece also connects to the deep time of natural history and the delicate ephemeralty of a single wiltflower through

7. Site(specific)

Good luck.

Flash of tea. This is the British coast, remember.

Refreshments? Unlikely. Take triangle sandwiches and a flask of tea. This is a mission not just a pleasant day trip. Think blanket scarves, so-felt

Pre-mission requirements – suitable attire, this is a mission preparation are underway. Our team have responded to your request. Final

6. Task (II)

Comrade_North

Dear Comrade,

Our team have responded to your request. Final preparations are underway. Pre-mission requirements – suitable attire, this is a mission not just a pleasant day trip. Think blanket scarves, so-felt

Documentation? Of all possible types.

Refreshments? Unlikely. Take triangle sandwiches and a flask of tea. This is the British coast, remember.

Site(specific)
of headphones with an edited audio track. Further elements
include binaural recording, musical composition and
spoken word. The combination of pre-recorded sound with
a variety of mixed media techniques position the listener
between their own present moment of listening and a past
moment constructed with pre-recorded voices or
composed sounds. In the spatio-temporal gap between both,
the agency of the listener comes into play to configure the site
as a canvas to project their own thoughts, memories, dreams.

8. Timeline

C_North
11:16
[log] I'm almost there. I'm in a mood to follow instructions,
both a lazy and curious mood. We'll see how long this lasts.

C_South
11:33
It is almost time.

C_North
11:38
[email] Radical Alteration
You become aware of a loud and gradually increasing
sound – a radical alteration interferences with the scene you are
in.

8. Timeline

C_North
11:36
[subject: Spa Pavilion]
Walk to the Spa Pavilion. Providing quality entertainment by
the sea since 1901.

C_North
11:38
[subject: Spa Pavilion]
You want to hire the spa. Invent a corporate event. Before
committing to the deal you insist on testing its acoustic
properties. Do not leave without a postcard.

C_North
22:14
[mailto] keeping you safe
Felixstowe beach and the surrounding area can be seen
from the Felixstowe coastwatch who host this Camsecure
live webcam. You are being watched by The National
Coastwatch Institute (NCI) a voluntary organisation dedicated to keeping you safe.

I have arrived. I followed the instructions down a set of steps through a really lovely garden which leads to the sea which is astonishing. It is very cold and I have forgotten to bring gloves. I didn't forget I just didn't bother.

There is an absolutely gorgeous Victorian-era institution, a grand clock tower right at the top and minarets dotting the roof that are brass, copper and have turned an amazing shade of green and there are sort of kelly-green water pipes that trace the edges of the structure. It is very quiet. Not very many people about.

I can see the port. There are huge cranes and other large shipping port and thoughtfully Brian actors at the consumer shipping port and thoughtfully Brian

Robin Mackay has questioned the role of site-specific practices under contemporary social and political conditions. Mackay claims the disruptive potential that once characterized site-specific works has now been subdued into strategies for capitalist regeneration. The work, situated on the Suffolk coast, investigates the historical geography of the coastline and its ongoing relationship to capitalism in doing so. How specific practices offered by an attention to the local, how specific institutions operate in relation to the national and the global, how specific stories of power and value creation rather than the processes and values of the port and the coastline are subsumed into strategies for capitalist regeneration, are now a theme of the artistic investigation into micro-mechanisms at work in a specific site led to uncovering.

9. Dream Time

Standing:
In contrast to the very cold, resort-like area where I am it looks, from this distance anyway, romantic and bucolic. It has a Chekhovian aspect, scaffoldling devices and pulleys. It has a Chekhovian aspect.

99

Dream Time

| transcript voice recording: Felixstowe-04 |

| transcript voice recording: Felixstowe-02 |

| transcript voice recording: Felixstowe-01 |

| transcript voice recording: Felixstowe-01 |

| transcript voice recording: Felixstowe-01 |

9. Dream Time

In contrast to the very cold, resort-like area where I am it looks, from this distance anyway, romantic and bucolic. It has a Chekhovian aspect.
Eno’s ambient album *On Land*. This work informs our own considerations of the Suffolk coast.

**10. Timeline**

12:13

C_South

[transcript voice recording: Felixstowe_05]
*Sounds of trickling water*

12:14

C_South

[transcript voice recording: Felixstowe_06]
For some reason I keep getting these jolts of fear like really properly terrified.

12:20

C_South

[transcript voice recording: Felixstowe_07]
Just walked past the spa pavillion which is a big kind of bandstand theatre. There is a big Johnny Cash tribute night coming up.

12:40

C_South

[transcript voice recording: Felixstowe_08]
*Loud wind noises* Just received a whole set of instructions including a request to go into the Spa Pavillion and enquire about space hire. The thing is I have just been into the Spa Pavillion and I have been into their public toilet and I am pretty sure it is haunted so I don’t feel very inclined to go back so I might put that instruction on hold, for the time being.

12:51

C_South

[log] New Generations hair salon, where a retired man sits and reads a newspaper while his wife gets a haircut. Could be worse.

Red brick terrace houses and mock Tudor additions.

I go into the bistro on the Promenade and position myself under the stairs. The waitress tells me, you’ve been here before. This can’t be true, but – flustered – I do not argue.

13:34

C_South

[transcript voice recording: Felixstowe_09]
*Loud wind noises* I came to a bistro to grab a sandwich and when I was in there a [inaudible] came in obscuring everything.

13:35

C_South
Just in Time | Johanna Linsley & Rebecca Collins

I am standing on some rocky, almost pebbly beach looking out to the sea. I can just about make out a large container ship and a much smaller, possibly a tugboat. I am about to make a radical alteration.

Hums into the wind ending in a cough

13:49 [transcriber's voice recording: Felixstowe-10]

I just had a wave of feeling like freedom.

Very loud wind noise [inaudible]

very loud wind noise [inaudible] walking have the advantage of letting [inaudible].

13:54 [transcriber's voice recording: Felixstowe-13]

We see figures

14:22 [transcriber's voice recording: Felixstowe-12]

We see figures

14:22 [transcriber's voice recording: Felixstowe-12]

We see figures

14:22 [transcriber's voice recording: Felixstowe-12]
11. A Long Time

Ipswich is about fifteen miles from Felixstowe, the UK’s biggest container shipping port. If Ipswich is a microcosm next to the container park with a red tiled roof, and called Villa (reply) yes I know exactly the place you mean. It is a house

C_South
13:15

a bin, roll or similar. Don’t let the team down.

Your ear to the ground. Note the time of its sightings.
There is property with a white van parked outside. Keep

C_North
13:15

Head to the View Point Café to hear your ship come in. Coordinates IP11 3TZ.

12. Timeline

11:45
C_North
[mailto] Alternative facts?

If carrots fuel sight, hearing is enhanced with caffeine.

Head to the View Point Café to hear your ship come in. Co-

11:46
C_North
[mailto] Industrial Dolphin

Did you know the Industrial Dolphin moored one day ago?

The noise being heard several leagues off, and the vortices
Seek its trace.

Did you know the Industrial Dolphin moored one day ago?

C_North
11:46

15:15
C_South
[reply] Yes I know exactly the place you mean. It is a house next to the caravan park, with a red tiled roof, and called Villa (reply) yes I know exactly the place you mean. It is a house

C_South
13:15

a bin, roll or similar. Don’t let the team down.

Your ear to the ground. Note the time of its sightings.
There is property with a white van parked outside. Keep

C_North
13:15

Head to the View Point Café to hear your ship come in. Coordinates IP11 3TZ.

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C_North
11:46

15:15
C_South
[reply] Yes I know exactly the place you mean. It is a house next to the caravan park, with a red tiled roof, and called Villa (reply) yes I know exactly the place you mean. It is a house

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11:45
C_North
[mailto] Alternative facts?

If carrots fuel sight, hearing is enhanced with caffeine.

Head to the View Point Café to hear your ship come in. Co-
larger houses and then a caravan park. Caravans for sale

A sign: Felixstowe Beach huts are not a cash cow.

Martello Park and the National Watch Service in a Martello

Tower of the town. Why? How’s it going?

Of money this gone into restoring the resort infrastructure

The pier under refurbishment. To open in August 2017. A lot

running.

Shuttered ice cream kiosks and amusement rides that aren’t

took-me. These are my notes from this blank period:

would ever know. I’ll heeded over. Of it a mysterious bring

mournful and isolated, like I stick out, and like no one

 thật diés. The landscape shifts. Feel both

South

12:15

It’s impossible to tell.

with something like recognition, the weather he is only on

Photographing the structure. We looked at each other

decisively. I encountered a young man with a bprod

experience is drowned by this multitude. The landscape

[reply] Documentation of Mannings. The acoustic

South

12:44

sonic impact of its arrival.

last port Rotterdam, next port Rotterdam. Document the

South

12:44
We sit in the Ipswich harbour and gaze at pleasure crafts, cheerful bobbing boats in stark contrast to the relentless movements of global trade. The sea heaved as you turned towards the station. The earth and the foam began to disappear. The sea made most significantly by the rise of container shipping, which restructured the manufacturing process, supported by heavily infrastructural, and a shift not only in time but in space. The agility of the production process extends beyond a single factory, implicating a violent shift in power relations between labour and capital, when and where conditions are most favourable. It implies a majorly freaks me out, but there’s also a couple with a dog in the car park, they’re wearing walking clothes which reassures me somehow. Past the car park, there is a field with a path leading up a ridge of sand hills. Past the sand hills is the port. I go up the sand hill to observe the port. The fog seems to be cleaning and indeed, it is. Indeed, the fog seems to be cleaning, and indeed I

14. The End

11:48 C_North

The Sea Heaved

The gyrations of the whirl grew gradually less and less violent. The froth and the foam began to disappear. The sea heaved as you turned towards the station. We think about being on time, and our thinking slips a little and suddenly we’re not only on time but in time, soaking, submerged. Just in time.

15. Just in Time

We think about being on time, and our thinking slips a little and suddenly we’re not only on time but in time, soaking, submerged. Just in time.

Just-in-time manufacturing refers to a production philosophy where goods are made in response to demand, the manufacturing process extends beyond a single factory, and manufacturers have increased flexibility to operate when and where conditions are most favourable. It implies a violent shift in power relations between labour and capital, and not only in time but in space. The agility of the manufacturing process is supported by heavily infrastructural, and a shift not only in time but in space. The agility of the
If a document tugs the past into the present, speculatively and without promises.

15. The Future

Is that, in fact, only the beginning?

Time to bring all of this to some sort of conclusion.

Best of luck comrades.

The following prompts to you, the reader and prospective listener.

In the place of endnotes, we offer the following mission.

Agree on labour division: agents on-the-ground and remote.

messageing, or similar. Before any of this, do some or all of
operators. Study automated email systems, remote text.

Or is that, in fact, only the beginning?

cups perched on it.

a three-foot tall Costa coffee cup with two regular-sized
not the end. No, she and is what it always was going to be:
watchers you go, some kind of warning there. But that’s

[reply] As you head to the station, the Hotel Orwell

C-South

C-North

11:48
Mission Prompts

Listen and walk with:

The Missing Voice (Case Study B)
Lavinia Greenlaw. 2011.
Audio Obscura.
Mike Pearson, John Hardy and John Fowler. 2007.
Carrlands Upskill on site specific performance, read:
Eirini Nedelkopoulou. 2011.
‘Walking Out on Our Bodies: Participation as Ecstasis in Janet Cardi ff’s Walks’
Performance Research: A Journal of the Performing Arts, 16:4, p. 117-123
Robin Mackay. 2015.
When Site Lost the Plot.
Mike Pearson. 2010.
Site-Specific Performance.
Misha Myers. 2008. ‘Situations for Living: Performing Emplacement.’
Research in Drama Education. 13:2, p.171-180
Allan Sekula. 1995.
Fish Story
Deborah Cowen. 2014.
The Deadly Life of Logistics: Mapping Violence in Global Trade.
Marc Levinson. 2006.
The Box: How the Shipping Container Made History.
‘Container Aesthetics: The Infrastructural Politics of Shunt’s The Boy Who Climbed Out of His Face’ in Theatre Journal 68.1
http://www.trimleyestate.co.uk/trimley-estate-story.php
Sam Davies, Colin Davis et al. 2000.
Dock Workers. International Explorations in Comparative Labour History 1790 - 1970 vol.2
Labour History 1790 - 1970 vol.2
Michael Savage. 2006.
Who is This Who is Coming?: Inscription as Method in Contemporary Art Writing
MR James. 1999. Of Wustle and Whaling. Writing the sea into contemporary art
Edgar Allan Poe. 1841.
A Descent Into the Maelstrom.
Joseph Conrad. 1999. Heart of Darkness & Other Stories
Maria Fusco, ed. 2011.
Who is This Who is Coming?: Inscription as Method in Contemporary Art Writing
Oh Whistle and I’ll Come to You My Lad
John Peel. 2001.
Container.
Laurence Greenan. 2011. Audio. Voice (Case Study 6)
http://researchbriefings.files.parliament.uk/documents/SN03037/SN03037.pdf
also watch:
Get into port policy and local policy: Read
Eirini Nedelkopoulou, Colin Arnott
The Fortification
Also watch:
Face in the Mirror, Jonathan 68.1
the boy who climbed out of this industrial wasteland of shrimp containers and ruins, constructivist poetics of shrimp containers and ruins, The World Without End, the world without end, the world without end, how the shipping container made world history 2006 The Box: Life of Logistics, 2014 The Deadly Secret
History of East Suffolk Local Plan 2008-}
Department of Trade and Industry 1995
The Deadly Secret
also watch:
Get into port policy and local policy: Read
Eirini Nedelkopoulou, Colin Arnott
The Fortification
Also watch:
Face in the Mirror, Jonathan 68.1
the boy who climbed out of this industrial wasteland of shrimp containers and ruins, constructivist poetics of shrimp containers and ruins, The World Without End, the world without end, how the shipping container made world history 2006 The Box: Life of Logistics, 2014 The Deadly Secret
History of East Suffolk Local Plan 2008-}