HERE / NOT HERE

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Project Description

HERE / NOT HERE is a project about a lot of things - figs, the ocean, a dog.... But mainly, really, it's a project about home. The audio component is part autobiography, part sensory soundscape. The written component is academic and explores home through research.

Together, they look to answer the question - what do we talk about when we talk about home?

Project Components

HERE / NOT HERE is composed of a written academic piece, an audio miniseries, and related graphic design and written material.

While all the project's components are included in this document, the project is best experienced via its website. This is available at www.herenothere.space. Experiencing the project through this site is recommended.

In that same vein, the audio miniseries is best listened to with good-quality headphones. This method of delivery allows the project's nuanced use of sound to shine through.

Writing

HERE / NOT HERE - The Meaning of Home

Abstract

This paper is a complement to the creative audio miniseries, HERE / NOT HERE. Its purpose is to analyse the concept of home from an academic perspective, both as complement and as perspective to the audio series' autobiographical nature.

Through philosophical, reflexive enquiry that analyses home's connection to place, landscape, memory, senses and the body, this paper answers the question - 'what does home mean to others'? In conjunction with the audio series, this paper also answers the question - 'what do we talk about when we talk about home'?

The paper starts with an introduction to the idea of home and the project as a whole, before diving into a discussion on podcasting, what it is, how podcasts are produced, and how this project fits into the existing podcasting landscape. After laying that knowledge base, the paper then turns to academic research theory, arguing that this project adds to an academic library of reflexive enquiry and subverted fieldwork.

Following that, the paper discusses the academic theory of both of place and home, before deconstructing home and looking at how home interacts with other facets of the human experience, namely - the self, childhood, memory, the senses and the body. Throughout, the paper connects academic theory to the podcast's creative elements. As such, it provides a context for the podcast's two series - one of which looks at home through the lens of the senses, the other through the lens of the body, while also discussing other aspects of home.

Previous work has failed to look at home from such a comprehensive perspective; this paper aims to tie together those threads, as well as put forth autobiographical self-reflection as fuel for both creative and academic work. In this way, this paper provides an academic backbone to the audio project's creative enquiry. The paper itself also provides its own findings, the main one being this - when we talk about home, we talk about ourselves.

Introduction

This paper is a complement to a creative audio podcast. After briefly explaining the production of the podcast, the paper looks into the topic of home from an academic perspective, providing a theoretical complement to the series' introspective and artistic tone. While the audio project's guiding question is 'what does home mean to me, the storyteller?', this paper's guiding question is 'what does home mean to others?'. In other words, what is the function of home in an academic context? In this way, the audio miniseries is not isolated or without context. Together, the two aim to answer the question - what do we talk about when we talk about home?

This is, at its core, an autobiographical project. As such, it is a selfish project and could be accused of being self-indulgent. Like Maudlin stated in relation to starting an autobiographical piece of research, ‘in that sense, this is an indulgent enterprise; a profoundly personal undertaking meant to expose and make sense of the contradictions surrounding my sense of being-in-the-world. I admit, as did Didion, that I am writing "entirely to find out what I'm thinking, what I'm looking at, what I see and what it means. What I want and what I fear"’ (Maudlin 2013, p. 186). Autobiographical research, as shown by this quote, does have a place in academic research. It is fitting that the topic I am most interested in academically is also the one that I spend my free time pondering. This thesis answers an academic enquiry, yes, but in that process it also answers a personal one. In an academic context, what do we talk about when we talk about home? Theorists have looked at this question before, and this paper draws upon past theoretical work by both long standing names - Lefebvre’s theories on the production of space among them (Lefebvre in Gieseking et. al 2014) - and newer academics - such as Jacobson’s theories on how to dwell (Jacobson 2009). By answering this question in the academic sphere, I gain valuable knowledge that helps me in my personal journey and self-exploration.

This project is a union of two differing spheres - academic enquiry and personal creativity. It is because of this union that I, the researcher, am referring to myself in the first person in this writing. I am this project’s subject as well as its creator, and my personal experience is driving this enquiry. For that reason, the use of ‘I’ is appropriate in this context. (Hyland 2002)

Explaining Podcasts

At this time, it is necessary to specifically define what a podcast is. After all, it’s a term specific to the audiovisual world but vital to this project. To define, ‘podcasts are audio and video files that can be downloaded to a desktop computer, iPod, or other portable media player for playback later’ (McClung and Johnson 2010).

That’s a broad definition, and rightly so. Podcasts cover a broad gamut of topics, from the most popular comedy podcasts to podcasts on specific, niche subjects - such as pen reviews (The Pen Addict 2018).

With such a wide range of subject matter it follows that podcasts’ narration styles are varied too. Some podcasts let the narration stand for itself while tackling controversial subjects, like the longform storytelling podcast *Risk* (Risk 2018). Others incorporate background noises and foley to enhance the story, like *Snap Judgement* (Snap Judgement 2018).

This podcast project’s narration style, though, is most closely tied to that of audio diaries - a form of storytelling with one narrator - and usually presented in a stream of consciousness style. This form of narration is found in podcasts that use it as their primary narration style, such as *Radio Diaries* (Radiotopia 2018)*, Written Inside* (NPR 2018) and *A New Normal* (A New Normal 2018)*,* rather than as an occasional storytelling tool. In that way, then, this project fits into an

already established podcasting sub-section, among work that is already popular and has an engaged audience that knows and appreciates the narration style. From an academic standpoint ‘audio diaries are under-utilised in contemporary academic research’ (Williamson et. al. 2015), so adding a creative podcast version of the research genre adds to the research bank of knowledge for an under-utilised technique.

Like their narration, podcast production styles, too, are varied. Soundscapes, for example, are used to provide atmosphere and context to both non-fiction, such as *Here Be Monsters* (Here Be Monsters 2018), and fiction podcasts, such as *Alice Isn’t Dead* (Night Vale Presents 2018). Even podcasts that do not use soundscapes regularly sometimes include them in order to tell a story more fully. The BBC Radio 3 programme *Between the Ears* once followed and recorded a cow for a day, allowing the listener to forget themselves and be transported into a cow’s life (BBC Radio Three 2018). The podcast *This American Life* has used soundscapes as a storytelling tool as well, most notably in an episode about chasing down and catching an antelope (This American Life 1997).

It is because of examples like these that this podcast project similarly combines narration with soundscape. Combined, they are a tool that allows the story to be told more fully.

Podcasts are varied; there is something for everyone and that is part of the appeal. They are certainly popular. In the United States alone, 68 million people tune into podcasts monthly (Concordia University Saint Paul 2018). Between 2013 and 2017, the percentage of the U.S. population listening to podcasts doubled, from 12% to 24% (Ibid). Podcasts’ popularity has also jumped the pond; in the U.K., 12% of the population listens to podcasts on a monthly basis. (Rajar Midas 2018).

In a South African context, podcasts, while not having reached the saturation levels of the American market, are growing in popularity (Ancer 2015). That being said, in South Africa podcast listeners are generally of higher household income groups (AMPS 2015). This is due to the country’s high data costs, with a heavy podcast listener - characterised by downloading ‘more than eight podcasts a week’ (McClung and Johnson 2010, p. 89) - “needing around 1.5GB of data per month to maintain their listening habits” (de Villiers 2018, p. 5). Despite this, podcast penetration in the country is increasing - from 2.12% in 2011 to 4.26% in 2015 (AMPS 2015).

Radio is popular in South Africa, with the country’s most popular station, Ukhozi FM, reaching 7.7 million listeners weekly (Ibid). It is perhaps because of this that podcasting has potential for becoming a more popular form of media should the cost of data decrease. Indeed, South African podcasts already span a wide range of topics, with a quick scan of the iTunes podcast directory - ‘the dominant podcast directory’ - revealing South African podcasts covering religion, history, comedy, marketing, immigration, local literature, and more (de Villiers 2018, p.5).

As such, although HERE / NOT HERE isn't made by a South African, and does not tell a solely South African story, there is an importance in it being made in this country. Place affects who we are, after all; this will be discussed in greater detail further along in the paper, and the podcast at points discusses life as a foreigner in South Africa. As such, HERE / NOT HERE fits into the South African podcasting landscape and contributes to the stories being told in the country.

It is notable that there have been no official comparative statistics studies on podcast consumption on a global scale. While this would undoubtedly be a massive undertaking, it would provide more global context to the medium. Podcast growth studies so far have centered on the U.S. or specific European countries, not on global measurement or comparison. This may be because the podcast world is still centered in the US. For example, the top ten podcast publishers, with the greatest global audience, are all American, with podcast publishers from outside the country yet to break into the ranks (Podtrac Inc., 2018).

That being said, the aim of this specific podcast is self-discovery, not marketing. Podcasting was chosen as a medium because it is the correct medium for the story being told. Its target audience is people who are new to narrative or soundscape storytelling and are attracted to its easily consumable length, but also those who already know they enjoy listening to personal storytelling podcasts. As mentioned previously, there is already a loyal listening audience of people who enjoy an audio diary podcast format who would potentially be interested in listening to a shorter, more consumable version of the narrative genre. So the podcast has a target audience and fits well within its podcast genre. Post-marking, this podcast will be distributed on iTunes and Stitcher - both common podcast listening platforms - allowing its reach to spread even more.

Production of the Podcast

The podcast of this project developed out of a desire to create an immersive aural experience for the listener. In a sense, I wanted to recreate what the researcher Stefan Helmreich felt as he descended in a marine capsule down into the depths of the ocean. The watery sounds surrounded him, enveloped him. 'These bleep-blooping, burbling, and babbling sounds do, in fact, contribute, I find, to a feeling of immersion. Submerging into the ocean almost seamlessly merges with a sense of submerging into sound and into a distinctively watery soundscape' (Helmreich 2007, p. 621).

It is that submersion into sound that I looked to accomplish as both an artistic choice and production style. The aim is to submerge the listener and, by doing that, transport them to somewhere away from where they physically are. This technique was also chosen because it mirrors the qualities of home. As discussed in more detail further along, home - and how and why we live and interact with it the way we do - is a multifaceted and multi-layered concept. In

other words, home is an immersive experience just like soundscapes are. In this way, the podcast's subject matter and sound technique mirror each other.

But, how to achieve all that? Well, lots of field recording. Immersive sound must sound more real than real, but that can't be achieved with just one recording. A bird twitter from one recording, a dog running from another… hours of recording are listened too, picked over and edited to sound, not just recognisable, but real. Binaural microphones, like the Soundman OKM-II mics used to record this podcast, when placed in the ears, record sound as if it was being heard by a human ear. This emphasises the immersive quality of the audio. After all, immersion is 'matter of seeing and sympathising (and, do not forget, of forgetting)' (Ibid, p. 621).

To immerse oneself in sound is to lose oneself. Jad Abumrad, host of the podcast *RadioLab*, stated it well when speaking about his audio storytelling - 'In a sense, I'm painting something but I'm not holding the paintbrush. You *[the listener]* are. So it's this deep act of co-authorship, and in that is some potential for empathy' (Concordia University Saint Paul 2018). Podcasts are a collaborative project between creator and listener. In the case of this project, the former provides the soundscape while the latter, triggered by that soundscape, provides the mental imagery.

Soundscapes are a term 'coined by Canadian scholar and composer R. Murray Schäfer, [that] refers to any acoustic environment' (Ceraso 2014, p. 121). Soundscapes, by definition, are broad and complex. The soundscape of a forested national park might contain insects buzzing, birds singing, leaves falling, branches cracking, rivers flowing… the list goes on. An urban soundscape would contain different sounds - cars, people, alarms - but also some of the same - birds singing, insects buzzing. Music can be heard anywhere, an amplifier to the moods and feelings brought up by sounds. The sound of the ocean combined with a melancholy song, for example, can transport the listener to walking along the beach with earphones on, deep in thought, ocean sounds leaking through the earbuds. All of those sounds, and unnamed others, come together to build the place's soundscape.

Soundscapes are layered and complex and take concentration to listen to fully. They can be difficult for the lay listener, even a dedicated podcast enthusiast. Indeed, who can stomach half an hour of cow sounds, even if it is indicative of a place?

As for the narration style of the podcast series, that was also a deliberate stylistic choice. In choosing a first-person narrative stye, with no other voices, the voice of the podcast provides a direct contrast to the soundscape behind it. Complexity in soundscape is complemented by simplicity in narration. This project's podcast was produced with this is mind. One person's narration is also challenging to listen to in isolation.

Without supporting audio context, whether songs or field recordings, a podcast's storytelling can fall flat. It is because of this that the podcast took two production choices.

First, to combine soundscapes and narration to engage the listener more - to make the telling of the story sound more real than real.

Second, to limit the length of the individual episodes to under seven minutes each. This was to make each listening to a podcast episode an easy gamble for a listener. It isn't that long, so why not listen to an episode? Soundscapes and one-narrator stories can be intimidating to listeners; this project hopes to make them more accessible.

'Is the soundscape of the world an indeterminate composition over which we have no control, or are we its composers and performers, responsible for giving it form and beauty?' (Waterman 2000, p. 112). It is, perhaps, a rhetorical question. But editing a soundscape for a podcast is intricate work, making the real sound more real, making sure the dog runs through the listener's ears at just the right time.

Additionally, and paradoxically, simplicity in narration style does not mean that the narration was simple or straightforward to write, record, or edit. Producing an autobiographical podcast is fraught with worry, mainly because the narrator - in this case, myself - is putting so much of themselves out in the open to be scrutinized. Just like the editing of the soundscapes took a lot of time to edit just enough to sound 'extra real', so did the writing of the narration take a lot of time and editing to sound just the correct amount of 'true and vulnerable'. Too little vulnerability and the project wouldn't be true to itself (and what would be the point of it then?), but too much vulnerability and the project risked coming across as contrite and overbearing. It was a thin artistic line to walk.

The project's podcast, in being immersive, is a form of immersive autobiographical art, albeit one focused on storytelling. In this way, it is an accessible and, as downloaded audio files, portable version that mirrors much larger projects. An impressive example of this is the Meow Wolf art collective's 20,000 square foot immersive art exhibit, *House of Eternal Return* (Meow Wolf 2018). Its building took the work of nearly 200 artists 'across all disciplines including architecture, sculpture, painting, photography and video production, virtual and augmented reality, software and hardware development, music and audio engineering, narrative writing, costuming and performance, and more. Basically everything.' (Meow Wolf 2018) Immersive art experiences can be achieved with a lot of space and collaboration, or they can be achieved on a personal, portable scale.

In this way, this project is similar to the mobile media art project, *[murmur]*. The project 'collects personal anecdotes linked to specific locations in a subject city that are submitted by local residents and then makes these audio vignettes available to a participant... via mobile phone' (Ruston 2010, p. 112). While not as strongly tied to a specific location as *[murmur]*, this project does something similar - personal stories tied to a specific sense. It is a fitting tie for a podcast. After all, 'listening is a multisensory act' (Ceraso 2014, p. 102).

So, this project is not just soundscape or narration or art alone. The podcast is a combination of all three. That's the great thing about podcasts - they can be about anything.

Home and Background

I was born in the United States. My mom is from Peru, my dad is from the UK. I grew up in the United States and in Peru, with school holidays spent on long trips with my parents through Latin America and Europe. I am a mixture of many cultures, both the ones handed down to me by my parents and the ones I spent time in growing up. As a result, I have always struggled with feelings of not belonging in one place and unease when I am forced to stay in that place. Perhaps this feeling can be described as flightiness, as identified by another academic. She says, 'I mean, by such flightiness, something that feels unsatisfied at the centre of my life—that makes me shaky, fickle, inquisitive, and hungry. I could call it a longing for home and not be far wrong... Other words that come to mind: faith, grace, rest' (Oliver 1998, p. 22).

This trait is shared by other third culture kids (TCKs) - 'children who spend at least part of their childhood in cultures who are not their own' (Tokuhama-Espinosa 2003, p. 165). TCKs often possess 'a type of rootlessness, of not being able to answer the question "where is home?"' (Ibid). That is something I strongly identify with. I am not alone in that rootlessness and that gives this project more urgency.

So, I am looking for home. Or, perhaps, the respite that comes with knowing and belonging in one's stable home. But... what is home? What am I looking for when I look for home? This is a difficult question and one that I have pondered for years. There is no definitive answer to this question because there is no one definition of home. Home 'is conceptualised and defined through various disciplines and theoretical understandings' (Ahmet 2013, p. 621). How a person defines their home depends on who they are as a person physically, emotionally, culturally, psychologically and so much more. The answers to this question are as varied as the people who ask it, and one's home is much more than one's lodging place.

In other words, 'home is where we could or can be ourselves, feel at ease, secure, able to explore freely and fully, whether we have actually been there or not. Home is the reflexive subjectivity in the world. Home is the environment that allows us to fulfil our selves through interaction with the world... Home may be an emotional environment, geographical location, a political system, a historical time and place etc., and all of the above' (Tucker 1994, p. 184). Home is, or can be, so many different things beyond a physical house structure.

In many ways, the fascination with home is similar to humanity's fascination with utopias. The daydreaming about and creation of utopias is 'a collective impulse toward a better place, a human tendency to want something better that stems from dissatisfaction with the present... They articulate what Levitas calls a desire for a better way of being. 'Utopias are all about dissatisfaction and desire: dissatisfaction with the now and desire for something better' (Levitas in Sargisson 2012, p. 30). A search or yearning for home is a desire for something that is better than what one currently has. 'Better' in this context can mean many things, just like 'home'. Everyone's version of home is different, just like everyone's version of utopia is different. As

such, the nature of home is difficult to pin down academically, just like it is difficult to pin down for me personally. There is no one definition, which makes the search frustrating and time-consuming.

I am also aware that as a female academic and audio storyteller, my pondering on home is charting unknown territory. Women rarely ‘engage in making themselves subjects of their own stories that include critically evaluating the promises of home and imagining it as a space they have a claim to’ (Lawless 2011, p. 140). Despite still being considered the chief ‘homemakers’, women’s stories of home have not been recorded or heard. It is my hope that this work and the accompanying audio miniseries can add to the recent change of the tide. The more women tell their stories and investigate the meaning of home, the freer and more comfortable at home we will be. In other words, ‘by re-creating imaginings of home, what Straight calls “mediated tellings,” women may find “liberatory version[s] of home”’ (Straight in Ibid). As someone who often views static home as a trap, it is my hope that this will happen to myself personally, as well as to others.

So, as such, HERE / NOT HERE is a reimagining, and a pondering, on what home is. Each episode acts like a building block, slowly forming a cohesive portrait of home, albeit one that will never be finished, as one’s experience and understanding of home is always changing.

Reflexivity in an Academic Context

Having touched on the use of ‘I’ in academic writing, it is appropriate now to speak about reflexivity. As an academic, one is used to emotional detachment from one’s work, operating under the belief that such detachment brings more accurate results. Emotional detachment is seen as nobler, purer, and ‘more right’. There are benefits to reflexive, participatory work however.

Without reflexivity, research data alone is dry. It only tells part of the story. ‘The detachment of the scientific observer ... by itself can never be sufficient; there has to be a way of providing for readers imaginative access to the emotional significance of events as felt by the [research] informants’ (Watson in Heathcote 2016, p. 124). When academics reflect on the impact their research has had on themselves, their research gains context and becomes more nuanced. In other words, ‘a reflexive understanding can strengthen the research material and help illuminate important... insights’ (Ibid, p125).

There is an importance to reflexivity, which has been defined as ‘'a turning back on oneself, a process of self-reference’ (Ibid, p.126). It acknowledges the fact that a researcher will always influence, and be influenced by, their research. In other words, ‘in its most transparent guise, reflexivity expresses researchers' awareness of their necessary connection to the research situation and hence their effects upon it’ (Ibid). Reflexivity accepts and welcomes these connections, rather than considering them a sully upon scientific purity.

Reflexivity also views emotional responses as valid. Emotions help us understand and interact. They are valuable tools. A reflexive approach can ‘enable emotions to be incorporated and identified as a key analytical strength in our interpretation of the social world' (Ibid).

The world has changed and, with it, so has ethnography. ‘Groups are no longer tightly territorially and spatially bounded, historically unselfconscious, or culturally homogenous’ (Law 2001, p. 278). Research techniques that worked in the past must be re-evaluated and ones that were overlooked, such as reflexivity, re-examined. This will lead to insights that were once ignored, or deemed less valid. The podcast, being a reflexive project, adds to this body of academic work.

The Importance of Fieldwork

Just as the revitalisation of reflexivity will bring new insights, so too will the revitalisation of fieldwork. Some of the most interesting fieldwork today is emerging outside of formal education, in projects with artists, activists, etc. (Phillips 2012). This lack of interest in academia for fieldwork is due to a ‘regrettable tendency to cite not sight’ (Phillips 2012, p.78). Fieldwork, in the traditional sense, can be complicated and expensive making it less appealing to cash-strapped universities.

But it is high time fieldwork be revitalised. In this day, ‘going to the field now means taking a return trip to a lost home, or staying where you are . . . or examining the broken home down the road’ (Lawless 2011, p.130). Fieldwork does not have to mean going far. It can mean examining a nearby place critically and with new eyes. This is the approach taken by this paper’s accompanying audio series. It is a piece of work emerging from field work conducted on oneself.

For those of us, who are ‘are unsure about where home is or what it is’, reflexive fieldwork is ‘the purifying ritual of unsettling [our]selves’ (Ibid, p. 130). It is looking deep at who we are and where we came from, looking for answers, and this idea of an introspective journey is followed by the podcast series. In focusing solely on one person and her experience, it subverts the traditional idea of fieldwork as something that must be done ‘outside’ - beyond oneself and in the unknown world occupied by people and landscapes who are considered ‘different’ in some way. The interior psyche and experience are also unknowns, and thus just as deserving of fieldwork. A revitalisation of fieldwork brings with it a subversion of what it initially means, as well as an expansion of the types of research to which it can be applied - in this case, autobiographical and introspective research. Thus, the podcast series, with its internal fieldwork, is part of this revitalisation and redefinition of fieldwork.

Place and Landscape

In order to explore the meaning of home, it is important to understand what a place is. A place can be said to have three features - a spot in the universe, physicality and a name (Gieryn 2000). Apart from that, a place is also somewhere that breeds emotional attachment. Without the stories and emotions of people attached to it, a place is not a place. Places are made by the people who inhabit and pass through them and, as such, are a collaborative effort. ‘Places are endlessly made, not just when the powerful pursue their ambition through brick and mortar, not just when design professionals give form to function, but also when ordinary people extract from continuous and abstract space a bounded, identified, meaningful, named and significant place’ (Ibid, p. 471). At their core, places are egalitarian; they can be called into being by anyone.

It is because of this that the place-making of home is a universal concern. Everyone has, or has had, a place they were comfortable in, whether that is a detached suburban house or an entire city ten years ago. Place is defined by its name and location, both physically and in a timeframe. Places are also mouldable, changing depending on who interacts with them.

Place-making is a human trait, following us from the place of our birth to the place of our death. It influences who we are and how we live.

It follows then, that since place is a human constant, so too is its cousin, landscape. Landscape is ‘an intimate intermingling of physical, biological and cultural features’ and provides the context of our lives as ‘it communicates to us and provides stimuli that influence our behaviour’ (Monk 1984, p. 23). Place and landscape shape us through our lives, just as we shape them. Mankind has long sought to conquer them both, through ‘maps [that] are imaginary markings on paper that pretend to chart the reality of the landscape and the man-made boundaries that have been superimposed upon the reality of trees, rivers, land, and mountains’ (Lawless 2011, p.134). Their history is not only one of positive collaboration with mankind, but also of mankind’s desire to conquer both place and landscape. The results of mankind’s exploits are, as of late, negative, with climate change a chief byproduct of this conquering.

However, humans have also positively influenced their places and landscapes, and have been positively influenced in return. The belief in and search for a home is an example that exemplifies both the positive and negative sides of this coin.

This relationship between place and mankind is studied under the term psychogeography. To define the term fully, ‘psychogeography is the study of the specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals’ (Albright 2003, p. 92). This project, both its written portion and the accompanying audio series, is a psychogeographical study. How does home and the search for it affect people mentally? Psychogeography is an ‘ongoing search for one’s deepest thoughts and feelings. It is the relationship of my own mind to landscape, to the physical’ (Oliver 1998, p. 22). What deepest thoughts and feelings arise on the topic of home?

It is the search to connect my mind to the landscape that brought this project into being. It is also what drives the audio miniseries. Throughout, background recording sounds are incorporated and mixed with field recordings and music, giving a sense of place. Each recording fosters an aural, mental landscape in the listener, transporting them to somewhere aurally, but not physically.

Theorising Home

Home, then, is a way of place-making. But what, specifically, does that entail? The word ‘home’ itself has many meanings. After all, ‘the unabridged Oxford English Dictionary has at least two dozen different definitions of home including locations of various levels of scale referring to individual dwelling, a village, a territory, region, or nation-state’ (Golob 2013, p. 155). With so many definitions, it follows that the idea of home itself is not fixed. Indeed, its definition is flexible even beyond the dictionary and ‘it has been argued that traditional understandings of home as fixed and territorially-based entities are anachronistic, and provide little conceptual purchase in

the world of contemporary movement' (Ibid). In a modern world that is increasingly interconnected by both physical means, such as air travel, and non-physical means, such as the internet, an understanding of home as a boundaried, fixed place no longer applies. To whit, 'traditional ideas of home, homeland and nation have been destabilised, both by new patterns of physical mobility and migration and by new communication technologies which routinely transgress the symbolic boundaries around both the private household and the nation state' (Morley 2000, p. 3). So, if traditional ways of understanding home no longer apply, how do we conceptualise it now?

When thinking and speaking about home, people speak of many things. This is because home is a multifaceted, multi-layered concept whose meaning changes depending on the person defining it, their cultural context, their past, and all the experiences that have come to define who they are at the moment of definition. Home is something that each person produces for themselves, 'a spatial experience [that] has changed over time depending upon social circumstances' (Gieseking et. al 2014, pg. 285). It is a social space and thus, as theorised by Lefebvre, home 'ceases to be indistinguishable from mental space (as defined by the philosophers and mathematicians) on the one hand, and physical space (as defined by practico-sensory activity and the perception of "nature") on the other' (Lefebvre in Ibid). The created social space of home does not fit neatly into any one category and it is not something that can be easily defined. It is something that must be constructed with the influence of, but apart from, other notions of space.

This idea of home also relates to Heidegger's thinkings on home. 'The coming to be at home in one's own in itself entails that human beings are initially, and for a long time, and sometimes forever, not at home'. (Heidegger in Mugeraurer 2008, p. ix). Unlike physical or mental space, which comes with the experience of being human, a social space such as home must be constructed over time. Finding home, then, is a personal journey, and one that not everyone reaches the end of.

It is because of this that the search for home is both a universal and multifaceted search. As theorised by Havel, 'home is usually a multi-level structure that combines several single-level homes, such as an emotional home, a geographical home, a cultural home, etc.' (Tucker 1994, p. 181). Home cannot be defined as one set place. Several different places may all be considered home by a person, but in different ways. It is because of this that research on home must be multidisciplinary - its many facets do not allow for another approach (Mallet 2004).

This need to approach home from many angles in order to fully understand it was a major influencing factor on the podcast series and its subject matter. Season one deals with home and the senses, while season two looks at home in relation to the body. Combined, they also look at home through the lens of memory. While encompassing only one person's experience, the breadth of home as a topic ensures that, even so, all its facets are not covered. Home can also be a physical house, an ideal, a haven, a gathering, a journey, a gendered experience, and more (Ibid).

Home, by its very nature, embraces different modalities (Coolen and Meesters 2011 and Allen 2015). To be 'at home' is more than just an expression - it is a human-held need to fit in and belong somewhere and somehow. 'How do I fit in, where do I belong, am I "in place" or out of

it?' (Rosenfeld 2013, p. 45). Each person answers that question differently, but with equal validity.

Home and the Self

Indeed, a person may have several homes, with several different places occupying one level. This is especially true of people who have moved around during their life, such as immigrants or people who are multilingual. As an example, 'one may have more than one national home, one person may be simultaneously at home in the Hungarian, Jewish, and Slovak nationalities, or the Romany (Gypsy) and Czech nationalities' (Ibid, p. 183). To accept one's own, or someone else's, multiple homes is to accept a person fully, understanding that several homes can exist at once. Having multiple homes on one level does not mean that a person doesn't fully belong in any of them or that the multiple homes cancel each other out. Instead, it means that a person fully belongs to several places at once. Acknowledging that means that we accept people whose experiences of home may differ from ours and, thus, accept their whole self.

After all, 'home invoke[s] a sense of place, belonging or alienation that is intimately tied to a sense of self' (Blunt and Varley 2004, p. 3). Home and self are intertwined. The longing for home is always there because we are always longing for our better selves. And, just like when we think of our selves, we think of lots of things when we think of home - 'I think home is as ordinary as bread and children, as evanescent as the unmistakable taste of a little cake, the quintessential fragrance of a leaf of pelargonium or a spring rose, as fleeting as the old songs of love and place, the dances of generation. Perhaps home is as solid as the mountain beyond my window, hidden this morning in winter rain' (Martin 2004, p. 245). Home, then, while incorporating and intimately tied to place and landscape, can also be ephemeral. It is 'a space of belonging and alienation, intimacy and violence, desire and fear, the home is invested with meanings, emotions, experiences and relationships that lie at the heart of human life' (Blunt and Varley 2004, p. 3). Because humans are complex, so too is our understanding of home. It is not something that can be easily pinned down. By using the podcast audio diary format to break down home into components, the hope is that it will lead to a greater understanding and comprehension of home for myself and for others.

Home and Childhood

As discussed, home and self are intertwined. This means that as we make our homes, we make ourselves. This human trait is in contrast to other animals. As philosophised by Heidegger, 'in contrast to the bird, we are always involved in *making* ourselves what we are and in *making* ourselves at home in this world. Humans make things - tools, families, lives - and that makes us who we are' (Jacobson 2012, p. 180). It follows then, that as a species we make our homes and we make ourselves. Because of this intertwining, we are creatures who need to build, find and be at home. 'Fundamental to being-at-home is a sense of belonging, of having familiar pathways, of establishing personal rhythms, and, ultimately, of having these secured somewhere specific—whether that be a house with a street number, a regular rotation of camping spots, or a tract of land on which one has developed sites responsive to specific needs' (Ibid, p. 233). While physical manifestations of home may vary, they all have the

common ground of being ‘an anchoring point that allows us to navigate among the multitude of places, things, customs, people, *et cetera*, that are pointedly not familiar to us—that are “other”’ (Ibid). Homes provide us a safe haven where we can fully be ourselves. Homes are also a place of familiarity, comfort and, ultimately, safety.

These qualities of home, according to Bachelard, mean that it ‘offers us a place where we are free to daydream. Home removes us from the demands of the external world’ (Ibid). It is a place of relaxation and hope for the future.

It is because of these qualities that home is not a mere physical structure. ‘Rather, home is that underlying existential structure that gives us our first orientation to the world; that gives us a certain refuge from what is beyond us (and thus allows us space for recuperating as well as daydreaming); and that provides a foundation from which we can venture once again into this beyond’ (Ibid, 181). Mankind’s homes, in all their variety are, at their core, essentially the same. They are a place where one is oneself and nothing less.

How, then, does a person know what they are looking for in home? According to Bachelard, ‘the house we were born in has engraved within us the hierarchy of the various functions of inhabiting that particular house, and all the other houses are but variations on a fundamental theme’ (Donohoe 2011, p.28). Our childhood home, regardless of where or what it was, provided us with what is now our regular way of going about the world. It supplies us with memories and feelings, as well as ‘platforms upon which new instances of these can develop; and, ultimately, [gives] a sense of “my own” in the world’ (Jacobson 2010, p. 222). Our childhood home shapes us and our being, long after we have left its physical location.

Even though our childhood home is always with us, that is not to say that its memory and influence should be a limiting prison. On the contrary, a ‘home has to be a space open for opportunities and hope’ (Hage 2010, p. 419). Yes, a home is a shelter, but not a smothering one. ‘Like a mother’s lap, it is only a shelter that we use for rest before springing into action and then return to, to spring into action again. A space that is only a shelter becomes, like the lap of the possessive mother, a claustrophobic space. It loses its homely character. A home has to be an existential launching pad for the self’ (Ibid). A home that does not allow for independent growth and exploring is not a true home.

This doesn't mean that our childhood home needs to always be a positive place, or a place that we would want to return to. After all, not everyone has a happy, comfortable childhood. That being said, however, it ‘does mean that our bodily encounters in other places are stylized according to the home’s normative stylizing of our bodies’ (Donohoe 2011, p. 29). Our childhood homes are always with us, whether our experiences of them are positive or negative.

A negative experience of a childhood home does not mean that all experiences of home throughout life will also be negative. The inverse is also true - a positive experience of a childhood home does not mean that all our subsequent homes will also be positive. Our childhood home experience does mean that ‘while we are always making ourselves at home in the world, we are never at home in an absolute sense, and this is true regardless of how diligent and successful we are at making ourselves at home. This project of making ourselves at home is, in other words, never finished, never gets us any closer to having secured a habitat for ourselves’ (Jacobson 2012, p. 180-1). While our current feeling of home is inexorably linked to

our childhood home and our memory, we are not without agency. Finding our home is a never-ending project, but one that we have agency over.

My own experience of a childhood home was a happy one, but one marked by geographical multi-location - two cross continental moves and endless traveling. It's for that reason, I strongly suspect, that I am never happy in just one place. I am always looking for a new place or connecting one place to someplace else. The audio series' episodes are testament to that - each one takes something grounded in the physical, then connects it to past and future places. This is evident from the first episode, which discusses how bird song (in this case the Peruvian cuculi) and sound in general, can lurch someone from one physical place (South Africa in 2017) to a mental past place (Peru in the early 1990s), in this case. Home is never just one thing, and never just one memory. It is the connection between these components that gives it its depth.

Home and Memory

Home is not an artefact, but a constantly growing, changing experience. It is heavily influenced by memory - either that of our childhood, such as in the podcast's first episode, or of other places which we have called home.

As explored by theorists such as Bachelard and Havel, and discussed earlier in the paper, homes are multilayered. They are 'both material and symbolic and are located on thresholds between memory and nostalgia for the past, everyday life in the present, and future dreams and fears' (Blunt and Varley 2004, p. 3). It is this bit of memory that anchors our current home, as well as desires. None of these - our memories, desires, homes - are static. Instead, they are 'constantly being formed and re-formed, in a continuously present moment, informed by the past and oriented toward a future' (Smith and Fiore 2010, p.59). We are both physically and emotionally tied to our homes, following Heidegger's theory of home-making, we are consistently re-making our home in the world.

In Sisonke Msimang's memoir of a childhood lived in exile in many countries, but mainly in South Africa, she speaks of this constant reforming of a home that is both separate and intertwined with memory. 'Reft of a physical place in this world I could call home, exile made me love the idea of South Africa. I was bottle-fed the dream: that South Africa was not simply about non-racialism and equality, it was about something much more profound. When you are a child who grows up in exile as I did… or someone whose path is not straightforward, you quickly learn that belonging is conjunctive' (Msimang 2018, p. 5). A home, or an idea of a home, connects our past and present in an ever-changing, yet ever-present, way. It is, at the same time, a rendering of both our own memory and the memories passed on, or 'bottle-fed', to us by others - whether family or strangers.

Another example of Heidegger's theory of home-making is the emotional attachment immigrants have to their homelands, a utopian rendering of a past place. 'For some, these homelands are places they have never been, places brought to life through text, instructions of memory and forgetting' (Miller 2002, p. 47). They are homes built both as a moveable shrine to a past and as a place of inclusion in the present. Like Desiree Cooper writes in her short memoir of a childhood lived in many places, 'home is culture, tradition and memory - not mortar… For my mother, that meant building a universe of belonging around my brother and me' (Cooper in

Kahn and McMasters 2017, p. 5). In these imaginings and renderings of homelands, memories play a major role, as do the senses.

Home and the Senses

Senses and memories are just as connected as the self and home. For example, again in the case of immigrant renderings of homelands 'smell populates the imaginary, for it has intense personal associations that are difficult to communicate' (Ibid). Our senses tell us where we are; it follows then, that they also tell us who we are, as well as are invoked to bring a past, present or future home to life.

We build our homes wherever we go, bringing with us familiar sights, sounds, tastes and smells. This can happen on a small scale, such as hanging up the same family photo in each new house. It can also happen on a large scale, with groups of people building a familiar home in a new place. For example, most urban centres have areas where immigrants from a certain country or region tend to congregate. These areas then take on the name of the homeland of their makers - Little Ethiopia and Little Japan in Los Angeles, for example, or Little Italy in New York City. These names imply a smaller, condensed version of a larger place; a child of the original homeland. In these areas, a person can wander and experience sensory inputs that are analogous to that of the homeland they derive from, allowing immigrants to feel 'at home' in a new, strange place. These little countries are an 'active creation of places in the city that emulate a "sense" of home (through sights, sounds, tastes, aromas and so on)' (Law 2001, p. 264).

In recreating a home, all the senses are important. This is in refute to the standard Western sensory hierarchy, 'in which only the distance senses are vehicles of knowledge, and Western aesthetics, in which only vision and hearing can be vehicles of beauty' (Marks 2008, p.123). The other senses, while valuable, are not considered as important or knowledge-bearing. Indeed, 'the sensory hierarchy is not only a Western phenomenon: most cultures maintain some version of sense hierarchy, usually with vision or hearing at the top' (Ibid, p.127).

While the seeing and hearing are undoubtedly very important, the other senses should not be forgotten. Smell, for example, allows us to conceptualise our environment, because 'olfactory geographies "evoke place" as well as "memories of place". For some, cloves might create aromas with positive associations that signify inclusion, for others they can signify and distance cultural difference' (Ibid, p. 273). Sensory inputs, including smells, mean different things to different people. One person's home smell is another person's disgusting memory.

Smells invoke memory and, as such, invoke place. Kipling was right when he said that 'each latitude is structured by its particular smells' (Pocock 1993, p. 13). It is also true that the place memories invoked by smell are extremely powerful, as the quote below illustrates-

'*For example, I'm working at my crummy telemarketing job and someone passes wearing the perfume my mother wore when she used to kiss me goodnight years ago. I feel the giddy vertigo of travel, between actual and virtual, then a resurgence of the original emotion (love? safety? excitement? jealousy?) before the memory resolves itself. For this is how smell memory works - first you experience the disruption, then you feel the emotion, then you identify the*

source. Such an experience could well make me burst into tears in my nasty little cubicle and remind me of the vast powers of the virtual hovering below the surface of my crummy actual life' (Marks 2008, p.134).

As one travels, one smells different things. Conversely, too, when one smells different things, one travels, even if only in the mind. As such, smells can be used to travel back to an old home that one misses. Bringing that old-home smell back to the present from a travel through memory, then, allows us to recreate a home in the present.

Smells are a way of travelling through one's homes and one's memories. It follows, then, that the other senses are also a method of travel and a method of remembering. In Bachelard's words, the 'childhood home has... engraved within us the hierarchy of the various functions of inhabiting' (Donohoe 2011, p. 365). These engravings give people the capability 'of distinguishing dozens of different types of spices, snow, etc., of being almost immediately and continuously aware of where the entrances and exits of a building are, of seeing where lies the one tiny mistake in a sea of knitted stitches, and so forth' (Ibid). Our homes hone our senses in different ways, helping grow our own personal way of inhabiting and being at home.

By connecting our senses to home, we are connecting our soul to the landscape. The two are intertwined. A landscape cannot exist without a soul, and vice versa. To whit, 'It is one of the perils of our so-called civilized age that we do not yet acknowledge enough, or cherish enough, this connection between soul and landscape—between our own best possibilities, and the view from our own windows. We need the world as much as it needs us, and we need it in privacy, intimacy, and surety' (Oliver 1998, p. 25). As humans, we are engraved upon by the landscapes that raised us, just like we have engraved ourselves over the landscape.

Our senses and sensory outputs explain these engravings to ourselves; they explain what home means to each of us. 'Deleuze and Guattari write that, by means of the home, "[t]he forces of chaos are kept outside as much as possible... They connect this centralizing power of the home to that of the centralizing, calming, and, ultimately, emboldening nature of singing a song. "A child hums to summon the strength for the schoolwork she has to hand in. A housewife sings to herself, or listens to the radio, as she marshals the antichaos forces of her work. Radios and television sets are like sound walls around every household and mark territories (the neighbor complains when it gets too loud)."' (Jacobson 2010, p. 225). We build our homes not just with physical substances (wood, stone, concrete, etc.) but also with our senses; using sound, sights, smells to connect ourselves to places and landscapes. This process, then, can be called homemaking.

It is because home is so strongly connected to the senses that the first season of the audio series is structured like it is. Each episode is named after a sense, providing a different aspect to the idea of home. For example, home is the taste of figs, a dog cuddle, the smell of the ocean… many things. Then, the final episode - called 'Home' - a homecoming after a journey through the senses.

Home and the Body

While the first season of the audio series focuses on the senses, the second focuses on the body. While connected, our senses live in our body after all, the two are distinct. The senses extend the body, allow a person to experience the world beyond the parameters of their body - to see a distant hill, to smell a neighbour's cooking, to belong outside themselves.

After sensing the world outside in the first season of the podcast, the second season brings the listener back to the body, back to the physical. Just like the senses can bring up and store memories and perceptions of home, so can the physical body. After all, senses and the body work differently. The senses store memory in thought and external perception, while the body can store memory in movement. And, after all, 'thought is one thing. Movement is another thing' (Samudra 2008, p. 666-7). The two store memory in different ways.

For the senses, it is an external stimuli (a touch, a smell, a taste) that brings back or cements memory. For the body, it is an internal push that causes external movement that brings back or cements a memory. For example, the repetitive motion of walking can help a person process memories. "Walking . . . is how the body measures itself against the earth" and how is processes it's experience upon it (Solnit 2001, p. 31). The act of hugging with one's arms, too, can foster memories of love and belonging. Physical movement engrains a 'peculiar impression of the situation' stored in the 'intermodal memory of the body' (Fuchs 2012, p. 14). These impressions, over time, build up to form a part of a person's sense of home. After all, 'dwelling and habit are based on the memory of the body' (Ibid). What you think of as home is based not just on your sensory memories, but also on physical memories - things your body has done.

Culture, and home, happen 'as and in the lived body' (Connerton 2011, p. ix). Your body, in essence, is a small, portable home for your culture and psyche that is with you as long as your consciousness inhabits that body. But, 'if the body is perceived as a dwelling, a home with walls and limits, what does the transformation of those boundaries entail for the subject?' (Hornike 2013, p. 10). When we transform our bodies, do we also transforms our homes and ourselves?

One podcast episode, 'Arms, Part 1', delves into that topic, specifically how tattoos can act as a scrapbook and as keepers of memory. After all, 'the skin of the body can be perceived as a "border that feels"'. This border delineates the body and gives; 'if the skin is seen as a border, then it defines and unifies the subject, forming a limited and separated space' (Ibid). Tattoos, and other forms of bodily memory, serve 'as the interface between the individual and society' (Schildkrout 2004, p. 319). And, thus, as portable homes that we live in and decorate ourselves.

Home and the body are intertwined because of memory, just like home and the senses are also intertwined due to memory. It is the lived experience of these memories that brings the two together, as well as makes the body a portable home. Wherever you go, your body and your home go.

It is because home is so strongly connected to the body that the second season of the audio series is structured like it is. Each episode is named after a body part, providing a different

aspect to the idea of home. Then, the final episode - called ‘Home, Again’ - a homecoming after a journey through the body.

Home and Other People

We have looked at what the theorists have said and we have talked about what homes mean for ourselves. We have discussed that being at home is intertwined with our bodies, the landscapes which we inhabit and our memories. As every person is different it is obvious, then, that every person’s conceptualisation of home is different. So, it is time to discuss what home means for others other than ourselves.

As we have touched on the diversity of home, the discussion of this topic may seem superfluous - of course everyone has their own version of home! And yes, it is that simple - everyone’s version of home is different. What is difficult, however, is fully understanding that everyone’s version of home is equally valid. There is no ‘correct’ way to be at home. For example, Steinbock argues: ‘Simply because I move about, leave my geographical location entirely, or change my residence does not necessarily mitigate the impact of home, nor does it mean that I simply leave its geology behind. It remains in my daily customs of eating, the types of foods I prefer, my measure of distances, in my language, etc.’ (Steinbock in Ibid, p. 228). ‘Home’ is a flexible concept; one’s home does not even need to be static. ‘When we talk of people being able to make themselves at home someplace, we are pointing to an important and productive ability to find a way to make a somewhat (or even very) foreign place their own, of at least temporarily finding a personal pattern or means for moving about in an otherwise unfamiliar situation’ (Ibid).

The concept of home, overall, is fluid. The customs that make our individual homes, however, are set by each individual. Here, Jacobson’s work is particularly relevant. She argues that a person’s being at home is a passive activity, yes. After all, home is the place where we can most be ourselves. That being said, ‘we are active in our being passive: We are beings whose experience of home is that of an essential and inherent background and foundation, but this foundation has been developed through our very efforts of learning how to dwell. So, although ‘‘to dwell’’ is inherent to our nature, ‘‘how’’ to realize this nature is something learned’ (Jacobson 2009, p. 356).

We all learn how to dwell in different ways, all equally valid. These ways vary greatly, from a privately owned and occupied house in the suburbs, to ‘situations marked by a greater degree of flux and seeming indeterminacy such as those found in nomadic experience, those defined by a lack of a fixed abode (homelessness), communal habitation, abusive or otherwise problematic home lives, and so forth’ (Ibid). Though different, all of humanity’s ways of being at home have something in common - a desire to have something that is ‘‘‘my own’’ or, more properly, ‘‘our own,’’ an intersubjective way of being that is familiar and secure—even if this security is one of being comfortable in relationships and ways of behaving that are marked by great danger and instability for those involved’ (Ibid). Being at home means being comfortable and accepted, in whatever forms those feelings take. A place where ‘‘‘our own’’ is privileged and ‘‘the alien’’ is not manifestly present’ (Ibid, p. 357).

It is not surprising then, that we clash with others due to our differing ideas of home. What makes our home also makes ourselves, and what is foreign to that can seem like a personal affront. But no type of home, and thus no person, is better than another. All are valid. That is one of the reasons why sharing personal experiences of home - such as the podcast project does - can be so valuable. Sharing our own stories can encourage others to share theirs, leading to greater mutual understanding.

A home is often thought of as a static place, but it need not be. Home is a state of mind, a place where we are ourselves and our senses are filled with the known, even if the known is the unknown road. This 'base level of being-at-home provides us with a portable personal pattern, so to speak, for navigating situations that are ostensibly quite foreign to us' (Ibid, p. 369). Home, in that way, becomes portable. I have gelled well with Jacobson's philosophical work on home because I feel most at home when I'm not tied to one physical place. Home is portable; indeed, 'dwelling-as-wandering, within which the primary domicile is the tent' (Ibid, p.358).

Indeed, 'it is precisely the comfort provided by our way of being-at-home that empowers us to go out into a foreign world, we will commonly import our routine ways of looking and our habits of choice into our destination, and, as such, we remain rooted in our home' (Ibid). I feel most at home on the road, in the known unknown, where I expect things to be different but where I find that most things are the same.

I was surprised by how much I recognised South Africa, a place I'd never been to before - its birds, its ocean… But I shouldn't have been surprised. 'It is our nature to need to be-at-home in the world' even if our definitions of home are not static (Ibid, p. 372). By travelling so much, I thought I was looking for a static home. However, it looks like my home is portable, not fixed to one place, and I find it wherever I go.

Conclusion

The main question this paper asks is - 'what does home mean to others?'. Well, in the academic context discussed in this paper, home means the following - landscape, the self, memory, senses and the body. Home is many things, and they are all intertwined but, at their core, home is the inexorable tie between a person and a place. Whatever that place may be. Even, such as in the context of my journey, if home seems to be many different places at once.

But that's not all. The other question asked by this paper is - 'what do we talk about when we talk about home?' Well, it seems that when we talk about our homes, we talk about lots of things. But, chief in this context, we talk about ourselves - who, what , when, where, why and how we are.

As such, it is a question with no concrete answer. Everyone's answer to 'what is home?' is different, and there are as many answers as are there are humans. Home is a thread that follows all of us, no matter where we are. 'The generative momentum of a homeworld works through us even when we ostensibly leave it' (Ibid, p. 358). Even if we reject home, we cannot leave it entirely.

And this is why home is such an addictive subject - there is no wrong answer to ‘what is home’, generally and personally. It is a question that is never answered fully; instead, it is experienced throughout our lives. We pick up the puzzle pieces as we go, never fully understanding the full picture. A two part project such as this one can never expect to fully encompass what home is to one person, yet alone to everyone. It can, however, serve as a model for future personal exploration by others.

Our associations to home can be positive or negative, but we will never leave them. ‘Home —our foundational level—can be a force of shutting down our freedom, of closing the doors to other possibilities for seeing, thinking, and acting. Yet, home is also the very situating foundation that allows us the power to strike out into the foreign and to be open to the world. Though the experience of home is thus inherently structured by an almost self-contradictory tension, the exercise of our freedom in fact requires this dual nature of our existence as open and closed, as vulnerable and secure’ (Ibid, p. 372).

Home is a contradiction in and off itself, but that does not mean that it is not a powerful force. It is, and an ever-changing one. ‘Being-at-home is never a settled or completed project, nor is it secured by some object external to us such as a tangible house. Instead, being-at-home is the way in which we have established and continue to establish a sense of our own-ness in the larger world’ (Jacobson 2010, p. 224). To be at home is to be oneself wherever one finds oneself.

So, when we talk about home we talk about ourselves. In order to learn about home, we need to talk about ourselves. It is fitting then, that the audio is an aforementioned autobiographical, selfish project. After all, home can only be discovered when we talk about ourselves.

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Audio

Location of Recordings

The project recordings are available in the file titled ‘Audio’ as .wav files.

The recordings can also be listened to on Soundcloud - https://soundcloud.com/emmy-tither/sets/here-not-here

Transcripts

The project’s episode transcripts are available in the files titled ‘Transcripts’ as .pdf files.

Episode transcripts can also be found on the project website.

Other Material

Location of Images

Images used on the project's website can be found in the file named 'Images'.

Location of Forms

Important project forms can be found in the file named 'Forms'. Please note that since no external subjects when involved in the making of the project, ethics forms and ethical approval were not needed for this project.

Attributions

HERE / NOT HERE thanks artists for allowing the incorporation and layering of their recordings into this project. A list of these artists is available in the file 'Music Attributions' as a .pdf file.

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Creator's Bio

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