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IT BRINGS ME BACK: A LOOK AT PERSONALLY COLLECTED MUSICAL
MEMORIES AND THEIR KINETIC TYPOGRAPHICAL REPRESENTATION

by

Kathryn Galley

A Thesis Submitted in Partial Fulfillment
of the Requirements for a Degree with Honors
(New Media)

The Honors College

University of Maine

May 2017

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ABSTRACT

This project examines personal accounts of music related memories. In January of 2017, an initial survey was launched to reach out into the University of Maine community which asked participants to recount specific music related memories. After receiving 107 responses, the survey was closed in February of 2017. The data was examined and selected from the responses, a list of 30 participants were selected, each with differing life experiences, song choices and well-rounded responses necessary for a successful multimedia portrayal. A total of 17 interviews from this list of 30 were conducted on the University of Maine campus, each session ranging from approximately 10-16 minutes. Each interview was recorded and asked participants more in depth questions regarding their initial survey responses. From these interviews, a total of 7 were chosen to be made into Kinetic Typography pieces. These pieces were to be displayed in the 360-projection room of the IMRC on campus, thus allowing viewers to step into the mind of the interview participant and experience a snapshot of their lives through text, imagery and sound. The goal of this project is to share personal narratives of musically entwined memories in a New Media platform.

DEDICATION

To my loving family, who have supported me my entire life, and pushed me to be the best I could be. This is for you, thank you.

ACKNOWLEDGEMENTS

I would firstly like to express a great deal of gratitude towards my entire committee. They've been incredibly helpful and encouraging throughout the entire year and I thank them for their support!

I would also like to thank my family for their unwavering support for my entire life. They encouraged me to chase my dreams and pushed me to be the best I could be and I thank them for that. I love you!

Finally, I would like to thank my friends and especially my boyfriend Sean for helping me through this stressful year by helping me stay sane. You all are wonderful and I don't know what I would have done without you.

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INSPIRATION FOR THE PROJECT

Initially, I had no idea how to begin when first thinking about creating a thesis. It wasn't until I was enrolled in HON 391 (a class dedicated to aiding students in the beginning of their thesis process), when I recalled a poem I had written in high school, which addressed the concept of everyone having their own jukeboxes of memories (Appendix A). It speaks about three instances when songs trigger significant memories in my past. I realized this concept was powerful, and could be harnessed for a senior thesis. It's the core idea of people being connected through music, and compelled by the personal memories they attach to them.

Over the past two years, I have also discovered and found a deep appreciation for the *Humans of New York* Facebook Page. *Humans of New York* began as one photographer taking pictures of everyday people in New York City and coupling them with stories people would tell him as he took their picture. The stories range from happy and lighthearted to heartfelt and wrung full of regret. I feel it's a beautiful tribute to everyday people, and look forward to new posts throughout the week.

The Facebook page has amassed a great following, now having over 18 million likes and still rising. Many of the stories are very raw and real which I feel resonates with readers. Reflecting on this, I think *Humans of New York* played a large role in the creation of my thesis, which at the heart of it is telling stories and life experiences.

FROM GAME TO EXPERIENCE

Originally, I envisioned the piece as more of a guessing game. In this concept, the piece was still in the 360 room, but utilized the space in a very different way. While it included kinetic typography, it was not the focus. The kinetic typography would have played on the front wall while the side walls displayed projected images of different album art. After viewing the kinetic typography on the front wall, viewers would be asked to reflect on the memory they just heard, and choose an album cover which they thought matched the song referenced in the memory. They would then press a button beneath the projected album cover to signify their response. After everyone had chosen an answer, the true answer would have been signified by the correct album cover shining brighter as the rest dimmed into the background. In this concept, I would have also been able to collect the data to determine whether there was a correlation between subject matter and album art or not.

However, one problem area I saw almost immediately from this concept, was the amount of programming that would need to go into it. Having almost no background in coding and programming, this would have been a great hurdle to overcome. To get a better sense of the idea, I reached out to a friend who specialized in coding and asked what it would take to do it in the 360 room with the time constraints that I had. They were very up front with informing me of the difficulties in programming, especially if I hadn't

done this before. Another option was to hire a programmer, but after not receiving the CUGR grant, sufficient funds were not available to employ a specialist.

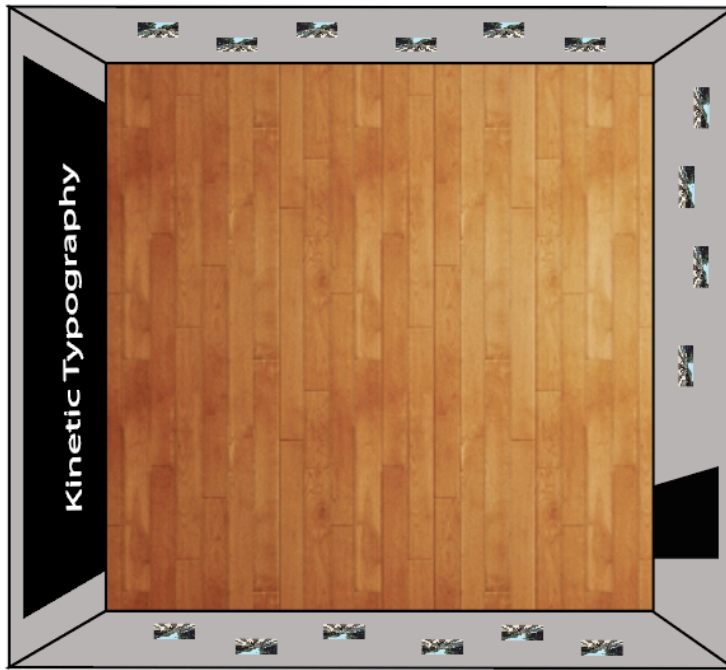


Figure 1 - Birds Eye View Representation of Original Idea, Galley

After holding my first committee meeting in October 2016, I also realized that I had created this concept with the notion in the back of my mind that New Media required a flashy project, and less for the experience I wanted people to get from it. Moving forward, I decided to focus more on the experience, and less on the bells and whistles.

From this came the concept I settled on which focused on projecting kinetic typography on all four walls of the 360 Room. An instrumental version of the song referenced in their animated memory would play softly in the background, eliminating the need to guess, while adding another layer to fill out the telling of the memory. I felt

this had the qualities of feeling as though the participant were stepping into someone's head, getting the opportunity to hear and see their thoughts. By simply experiencing a memory, seeing and hearing both text and an instrumental song playing quietly in the background, I could imagine an immersive environment without the bells and whistles.

The main goal of this piece was for the participant to sit back and experience it. I hoped there would be some surprises involved, for instance perhaps a memory's tone doesn't match the song it's referring to. I was lucky enough to find this once, and it gives an almost unsettling feeling. The memory discusses a somber theme, while the song being referred to is childish and happy underneath.

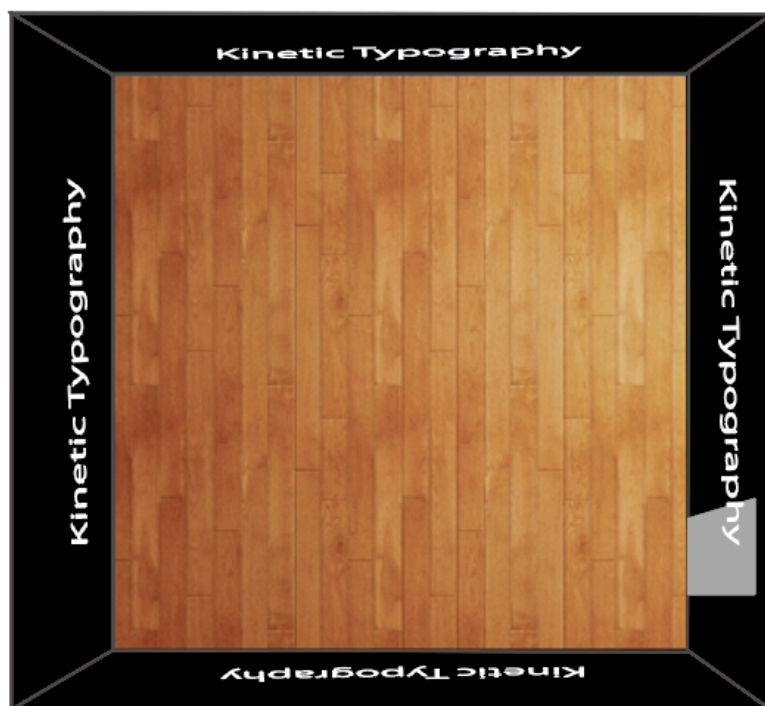


Figure 2 - Birds Eye View Representation of New Version, Galley

WHAT IS KINETIC TYPOGRAPHY?

When describing this project, I've found most people are unfamiliar with the term, but have seen examples of it at some point in their lives. To begin, we'll start with the definition of Kinetic Typography: "An animation technique involving moving text, usually accompanied by corresponding speech." (Maxwell, 2010).

Unfortunately, this definition does not provide a sufficient description of Kinetic Typography. In most cases, the population has seen examples of Kinetic Typography utilized as a style of music video production. For instance, in a music video, as the artist sings, the words they sing are timed to pop up on the screen, lining them up perfectly. Usually a variety of fonts, colors and animations are used to demonstrate emotion, lyrical significance or to keep the viewer engaged.

While this may be the most widely known use of Kinetic Typography currently, Kinetic Typography is not a new concept. The first credited use of Kinetic Typography was in the opening credits of Alfred Hitchcock's 1959 film, *North by Northwest*. The role of this unique opening credit sequence was to invoke a specific mood and feel of the movie in the audience rather than simply displaying the standard credit opener (Lee, 2002). After seeing the power that moving typography could have on audiences, it slowly became a more commonly used practice. Now it has become a common tactic in modern media design such as music videos, movies, television advertisements and more.

Design

With Typography in general, especially in the digital age where there are websites with free fonts readily available, there are infinite ways to demonstrate a message or feel with just the look of words. For instance, if you are trying to associate a fancy establishment through text, you will probably use a script cursive font like this:

Fancy

However, if you are looking to communicate a more digital, technological idea or concept through typography, you will probably look for a more blocky, rigid font like this:

Digital

It is imperative to not overuse or misuse fonts, especially with Kinetic Typography. Kinetic Typography is supposed to aid in evoking specific emotions or feelings from the audience, but a wrong font choice could send a completely different feeling.

When conducting my background research on Kinetic Typography, I found three things to keep in mind on what it does particularly well when done right, “Expression of affective (emotional) content, creation of characters and capture or direction of attention” (Lee, 2002). By moving text around on a screen, playing with the font colors, size and type, Kinetic Typography has the power to influence a viewer’s emotional response.

Another design concept I utilized while working on this project was the idea of not filling up space for the sake of filling up space. As a Graphic Design Minor, we are taught that quite often it's the simple designs that are the most successful. After working with it over the past year, I feel Kinetic Typography is similar in that regard. If you choose an overwhelming variety of fonts, it will be too distracting to the viewer. If you change the colors too frequently or rapidly, it can confuse the eye. If you move words too quickly across the screen, it's hard to follow and the viewer will be too caught up on trying to read past animations; they won't be in the moment of experiencing what's playing. Design is all about de-cluttering and simplicity. It has the power to evoke powerful responses both good and bad, so it's helpful to remember that treasured saying from time to time, "keep it simple, stupid" (The Interaction Design Foundation, 2016).

My Background with Kinetic Typography

I was introduced to the world of Kinetic Typography during my junior year at the University of Maine. I was enrolled in NMD 344, Digital Storytelling, where we learned a variety of skills including word association through illustrations, creating movie posters, documentary films and more. Towards the end of the semester, we were tasked with a Kinetic Typography assignment. I had never had any interaction of Kinetic Typography and had no comprehension of what was initially expected. The instructor showed us videos of what she considered to be successful versions of Kinetic Typography, one I remember vividly called "The Shop Vac." (Heather, 2010). I distinctly

recall being blown away by the stunning visuals and pacing of the video. The creator was very aware of the music in the background and if it were an instrumental break, would match up animations to the beat of the song. He also created visuals from familiar signs, such as the Walmart logo, TV Guide and road signs.

For our assignment, we were told to pick a song and animate 1 minute and 30 seconds of it using Kinetic Typography. While it was only a piece of the class, I absolutely loved it. I ended up choosing “Photograph” by Ed Sheeran, and although it was an incredibly time consuming process, I was pleased with the outcome. When it came time to decide what I wanted to do for my thesis, I knew I loved graphic design, and typography. I remembered back to the brief Kinetic Typography unit I’d had in class, and decided to pursue it further.

Building Kinetic Typography

There are many steps necessary for creating the Kinetic Typography and getting it to a complete projected state on the walls of the 360 APPE Space of the IMRC. This section briefly outlines the process I used:

Editing Audio

The first step is going through the many completed interviews and choosing the best ones. In this case, I considered the best ones to have differences from one another,

include a variety of emotional encounters and have a great deal of substance from start to finish. After choosing the interviews I felt encompassed the factors I was looking for, I put the audio files in the audio editing program *Audacity*. Here I would listen to the interview in full, making mental notes of where the significant pieces were. I would then cut the 10-16-minute interview down to a 1-2-minute audio segment, editing out background noise, typically increasing the volume and ensuring the final piece flowed well together. This process typically took an hour or less.

Timing Kinetic Typography

The next step in the process involved ensuring the Kinetic Typography lined up well with the words being spoken on the audio track. To do this, I moved the edited audio clip into the *Adobe* program *After Effects*. The composition setting was set to 3840 x 1200, which meant it would have the correct resolution when being projected onto the walls in the 360 room. On the computer, it simply looks like a very long screen. To aid in my creation, I added white boxes on the composition so I had an indication of where the walls began and ended.

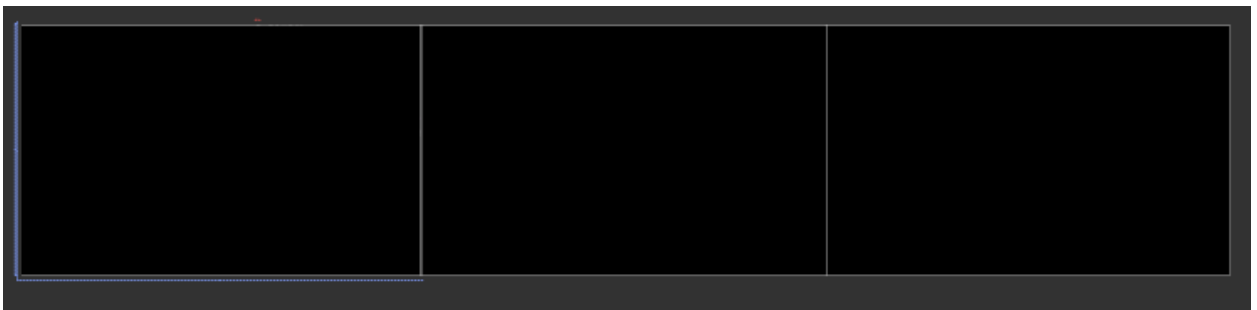


Figure 3 - 3 Wall Resolution, Galley

This step is perhaps the most tedious and time consuming piece of the entire project. This involves listening to a second or two of the audio track, going back through it a few times to make sure I found the beginning of one word and creating a new text layer on that spot with the word that's being said. This means if it's timed appropriately, the word will appear right when it's being spoken on the audio track. This process is continued until the entire one to two minutes of audio is completely written out, word by word. This took three to six hours to get one piece timed out correctly.

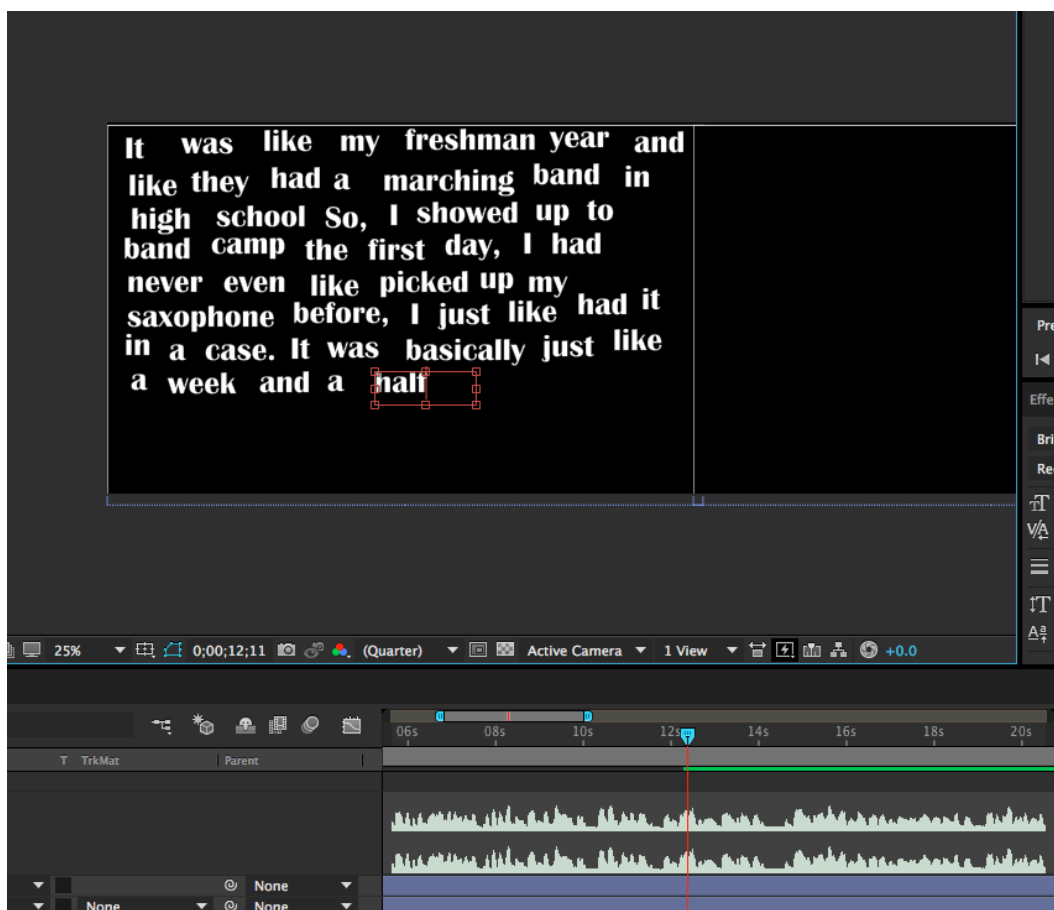


Figure 4 - Kinetic Typography Timing, Galley

Playing with Typography

After completing the timing portion, this next step in my opinion was the most fun. In this step, I got to play with font sizes, colors, fonts, animation and placement to see what worked best not only in the space but what complemented the story as well. This process took a few hours but it seemed to go much faster as most of the tedious processing work had been previously completed.

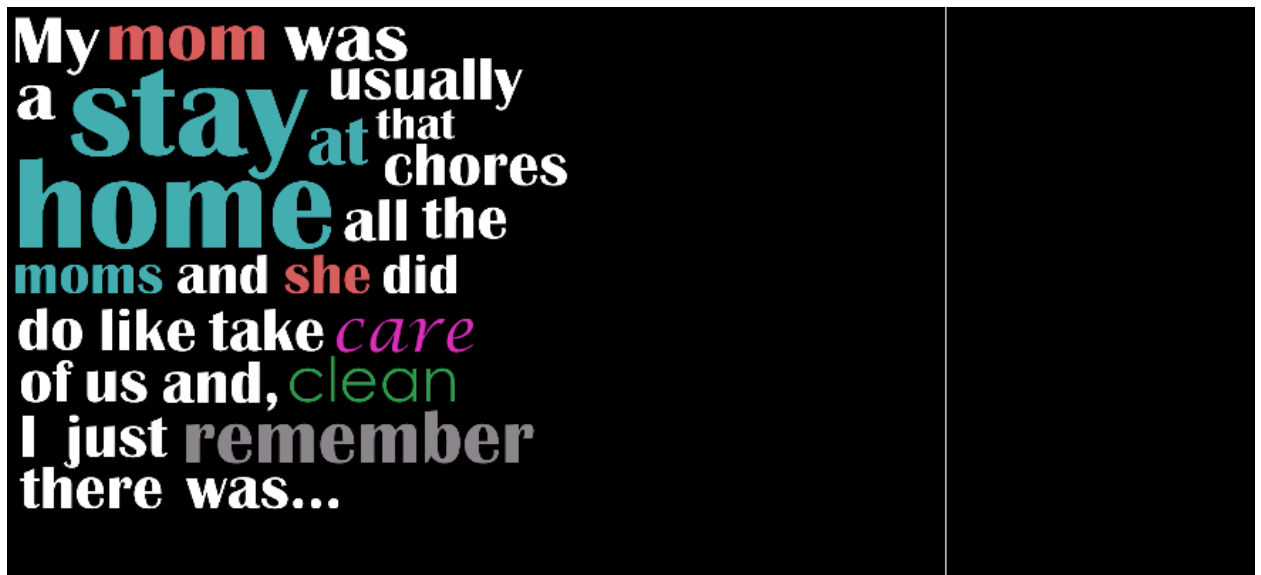


Figure 5 - Playing with Kinetic Typography, Galley

Testing in the 360 Room

This step is perhaps the most crucial in the process as it could make or break the entire project. What I've learned in this process is that unsurprisingly, the finished

product looks drastically different on my computer screen than it does projected on the walls of the 360 Room. In an early attempt, I had the text wrap onto both screens, which ended up looking enormous once displayed in the space. I also found that while it looked interesting from the very back corner of the room, it was overwhelming to stand close to the walls, which I felt took a great deal away from the experience. I certainly did not want people to feel as though they were trapped in a corner of the space throughout the duration of the videos, so it was useful to do that test and learn from it.



Figure 6 - 360 Room Test #1, Galley

In the next iteration, I made the words smaller and appear on the screen for longer periods of time to provide the viewer with a more visually appealing and easier to follow video. These words looked very small on my screen, but proved to be much more successful in the projection room.

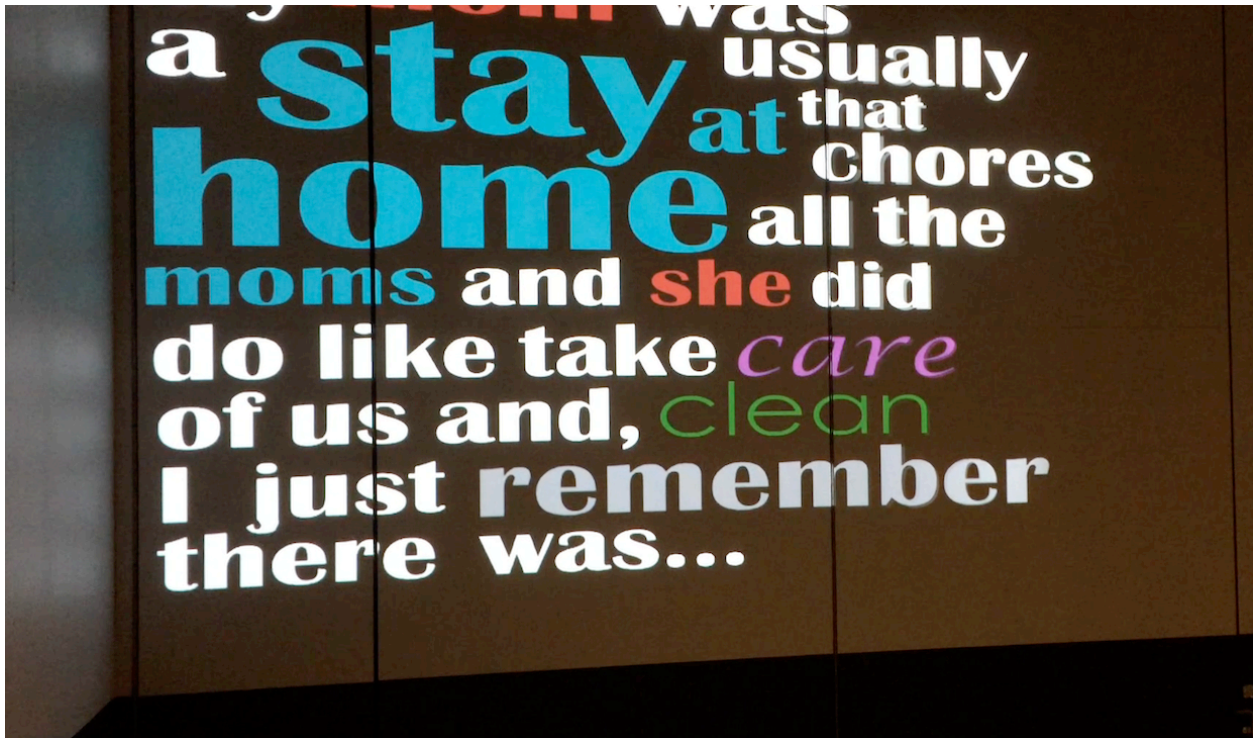


Figure 7 - 360 Room Test #2, Galley

Using the IMRC

For my presentation of Kinetic Typography, I decided to use the Innovation Media Research Center (IMRC) at the University of Maine, specifically the APPE Space 360 Projection Room. The 360 Room is a space in the IMRC made up of 4 equal walls,

with two projectors suspended above each wall. They project onto the opposite wall, and make it possible to project onto a much larger surface. The space was built approximately 5 years ago amongst the building of the IMRC.

One of the first things I heard when mentioning my interest in using the space for a thesis/capstone was “that room is a lot of trouble.” What I did not initially comprehend was how accurate that statement would be. As I mentioned previously, the room was built five years ago, which is outdated in technological years. The eight projectors in the room were manufactured by a company that no longer exists, meaning that once they stop working, there’s no fixing them. Additionally, about a month and a half prior to the defense, a student unsure of what they were doing went into the tech room that controls the 360 room and disrupted a great deal of the wiring. While a faculty member restored most functionality with a lot of time and effort, one wall refused to work, rendering the 360 room a 270 Room. This turned the space into a 270 room, which still gave an interesting effect. As the defense date drew nearer, another wall stopped working, leaving only half the space I originally imagined utilizing. While it was stressful to only have half of the space than I had originally conceptualized, it provided a good learning experience in remaining flexible with technology, especially finicky 360 projection rooms. In the end, I still believed this would be a successful project and am thankful I was still able to utilize a space with more than one wall.

INCORPORATING MUSIC

Music has always been a large part of my life. Even that alone is a gross understatement. I remember going to town band rehearsals when I was five, growing up playing in the church bell choir, and singing in almost every car ride. All through schooling, I was involved in the choirs and instrumental groups, but when it came time to choose a degree, I didn't feel music was what called to me. I remember my mother saying something that I've held onto ever since, "just because music isn't your degree, doesn't mean it can't be in your life." She encouraged me to hold our family as an example; none of my parents have music degrees, but music has surrounded our family, and made itself an integral piece of each of us.

With this in mind, I instead decided to pursue a New Media degree at the University of Maine. I had a very nearsighted idea of what I was getting myself into, but it's been an incredible experience. I was delighted to find I could also incorporate my love of music into my work, as I often did. For instance, my freshman year I was a part of a team who created an electronic trumpet. Throughout my almost completed portfolio, you can find music interspaced among the designs and at the heart of many. When it came time for my thesis, the thought was no different; how could I incorporate my love of music into this project?

While in high school, I had placed second in an essay contest with a piece on Music Therapy. I found it intriguing that music isn't centered in one side of the brain, which is how it can forge new paths and potentially give people the ability to regain speech in the case of traumatic injuries. Democratic senator Gabby Giffords was shot in the head in Arizona, January 2011, and through music therapy is gaining her speech back through first singing words, then eventually speaking them (Sherwell, *Gabrielle Giffords: How Music Therapy Is Helping Her Recovery*). This intrigued me greatly, and made me want to examine music on the brain even further.

In high school, I also remember writing a piece entitled "Jukebox of Memories" (Appendix A). In the poem, I discuss the fascination I have with songs forever entangled with memories, forever standing as reminders of our past. When formulating a concept for this thesis, the poem crept out from the cobwebs in the back of my mind and made itself known.

Including a musical element into my final mark on my undergraduate career simply made sense. It's made up a large piece of my soul, and I know it will continue to be there through the rest of my life. One element of music that fascinates me is the universal language of music, which transcends all sorts of boundaries and brings people of all backgrounds together to celebrate the love of it. This project allowed me to examine this relationship better, and use it as a vehicle for telling stories and life experiences.

Music and Memories

Prior to embarking on this thesis, I began researching other projects that had also examined the relationship between music and memories. In 2008, Elizabeth T. Cady presented her research on autobiographical memories related to or triggered by music (Cady, *Using Music to Cue Autobiographical Memories of Different Lifetime Periods*). In her study, Cady interviewed 124 undergraduates, during which they were played excerpts from songs they may have grown up with, or experienced through some part of their lives. Following the excerpt, participants were asked to write down any memories they experienced while listening to the music and answer more in depth questions regarding the experience to receive a more in depth response. This study specifically focused on the emotions related to the memory vividness, word count, specifics and more. The findings of Cady's research were displayed on charts nearing the end of the research paper.

Prior to Cady's work, in 1992 Hans Baumgartner conducted a study on musical autobiographical memories and emotion (Baumgartner, *Remembrance of Things Past: Music, Autobiographical Memory, and Emotion*). In his study 73 undergraduates were surveyed, where they were asked to recall a musical autobiographical memory, and answer more in depth questions, such as the vivid nature of the memory, how old they were and more. Baumgartner found that most memories came from past experiences with family or romantic ventures. They also found that 84% of the answers were of a positive memory. These findings were also relayed in tables in the appendix of the paper.

In 2012 Mohammed El Haj published a paper regarding the effects of utilizing music as a tool to aid in the remembrance of memories in Alzheimer's patients. (Haj, *The Involuntary Nature of Music-Evoked Autobiographical Memories in Alzheimer's Disease*). This study looked at musical autobiographical memories for young adults, seniors and adults with Alzheimer's Disease, to compare the various findings. He hypothesized that memories from music being played would be more specific, emotion, thought of quicker and more. His findings concluded just that.

Out of the many examples, I found a variety of different ways a similar study can be conducted on a variety of age groups and demographics. I found Baumgartner's to be the most beneficial for my thesis, and used it as inspiration for some of the questions in my survey. However, I found as in most research papers, the conclusions were typically displayed in data tables or charts. While this is expected and is a professional way to display findings from a research paper, I personally found it uninteresting. It almost took the human element out of the study, not talking about the memories themselves but more the qualitative responses that could be found from them, such as emotional output, age and vividness. I realized this is what could make my project stand-alone - conducting a research based project initially, but focusing on the human element, the memories which are at the core of our beings, and displaying those specific findings in a more artistic way.

IRB PROCESS

To conduct the survey followed by an interview, I was required to go through the IRB on campus. The IRB was established to protect human subjects, and as I was using human subjects this was necessary. Applying to conduct a study utilizing human subject requires filling out a rigorous application and ensuring that all personnel listed in the application complete the two-hour training before the study can begin. Writing the application took a great deal longer than anticipated, especially as my idea kept morphing in the beginning of the semester and the application looks for rigid structure. Between submissions, edits and resubmissions, gaining IRB approval took nearly two months. Although it was time consuming, it was a good experience filling out a rigorous application as it gave good structure for my project and all the thought that needed to go into it.

For this process, I decided to study at the relationship of music and memories, and personal accounts of this phenomenon. Through researching the topic, I have found there are two types of memories; implicit and explicit. Explicit is something you will to memory, such as studying terms for a test, whereas implicit is a memory that is just simply remembered in the background, for instance a song playing in the background of a memory (Zimmerman, *Implicit Memory: Definition and Examples*). In terms of this thesis, I looked more at instances of implicit memories with music, where music had

subconsciously woven itself into the memory, jogging it back again once the same song is heard.

SURVEY

Participants:

Participants volunteered to take the survey. The survey was distributed through my personal Facebook page, the University of Maine First Class System and to sports band members at the University of Maine through the director. 66% of the population of participants were 18-24-year-old college students from the University of Maine a portion of participants who responded were older and from New Hampshire and New York.

Materials

Over the course of 3 months, 17 questions were created for the survey. The survey was created through the University of Maine's *Qualtrics* system and was distributed completely online.

Procedure

The 17-question survey regarding Music Related Memories was launched on January 16, 2017. It remained open until February 26, 2017, garnering a total of 107 responses. The estimated response time was approximately 10 minutes or less. The questions on the survey first asked for basic information, including age, sex and asking

where the participant had grown up. As the survey continued, participants were asked more specific information regarding their past which was a tactic employed to get them thinking about memories. The survey also required the participant's name and email be recorded to have the potential of scheduling future interviews.

Questions

The survey contained 17 questions. The first few questions asked for basic information regarding age and gender. As the participant went further into the quiz, the questions became more about the participant's past. This was a tactic used to encourage the participant to think back to their past while not influencing their music memory responses. A sample of some of the questions is listed below. A full list of questions can be found as Appendix B.

Q5 Who is your favorite musical artist/group and why?

Q6 What is your favorite format to listen to music on?

- Record Player (1)
- iPhone/iPod/MP3 Player (2)
- Radio (3)
- CD Player (4)
- Computer (5)
- Tape Player (6)

- Other (7) _____

Q7 What format of music do you use to listen to music on most frequently?

- Record Player (1)
- iPhone/iPod/MP3 Player (2)
- Radio (3)
- CD Player (4)
- Computer (5)
- Tape Player (6)
- Other (7)

Q8 When do you listen to music? (Check all that apply)

- Cleaning
- Driving/Traveling
- Working Out
- Doing Work
- Social Gatherings
- Playing Games
- Going to Sleep
- Other _____

Q11 Who were your grandparent's favorite artists or songs?

Q12 Can you tell me about any memories you may have associated with music? Please take a moment to think, then recount memory below in a paragraph or more:

Data

Age:

Of the 107 respondents, 66% of them were aged 18-24. Surprisingly the second biggest population were aged 45-54 at 10.38%.

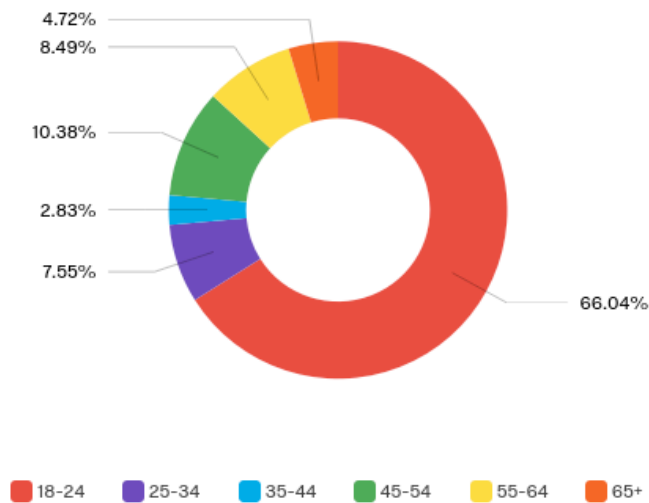


Figure 8 - Age of Survey Participants

Gender:

Of the 107 responders, 75.47% were female.

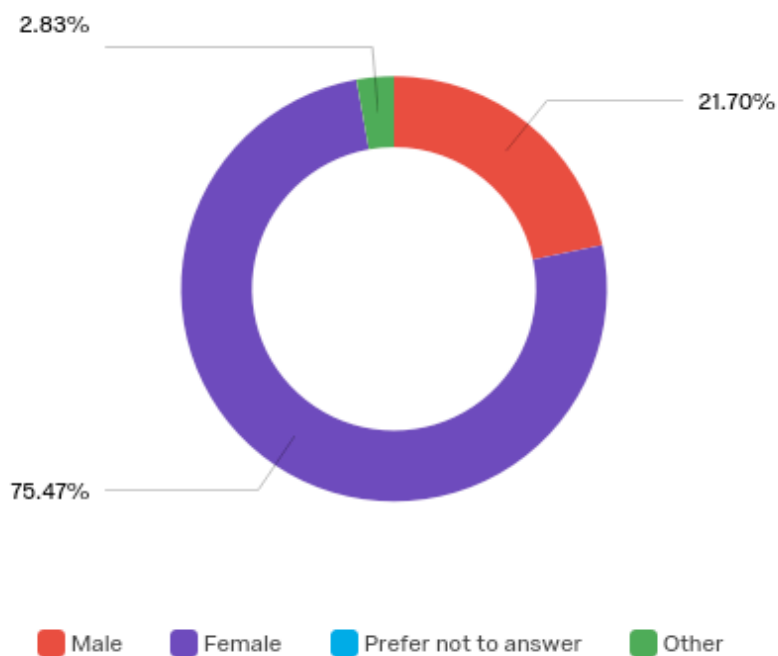


Figure 9 - Gender of Survey Participants

Favorite Format to Listen to Music On vs Format of Music listened to most frequently

For questions 6 & 7, the survey answers remained the same, but the question was worded slightly different. Question 6 asked the participant what their favorite format to

listen to music was, whereas Question 7 asked the participant which format they used most frequently to listen to music.

In Question 6, 47.12% of participants answered they enjoyed listening to music on their iPhone/iPod/MP3 Player. The second highest response was Computer, 15.38%.

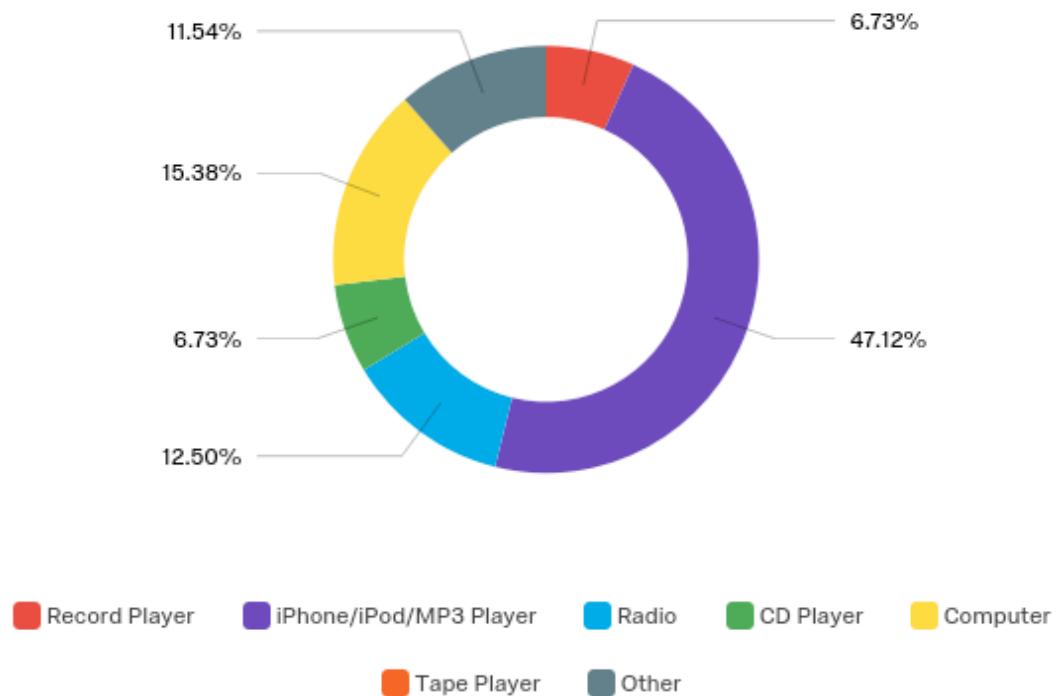


Figure 10 - Favorite Format to Listen to Music On

When asked in Question 7 which format of music was used more frequently, iPhone/iPod/MP3 Player remained the most popular answer, rising to 54.37%. Computer also rose from 15.38% to 21.36%. While numbers certainly shifted, it was not as dramatic

of a shift as I hypothesized. With more of a movement towards retro fashion and technology, I thought Record Player would be a more popular option in Question 6, but it was tied as the second lowest response.

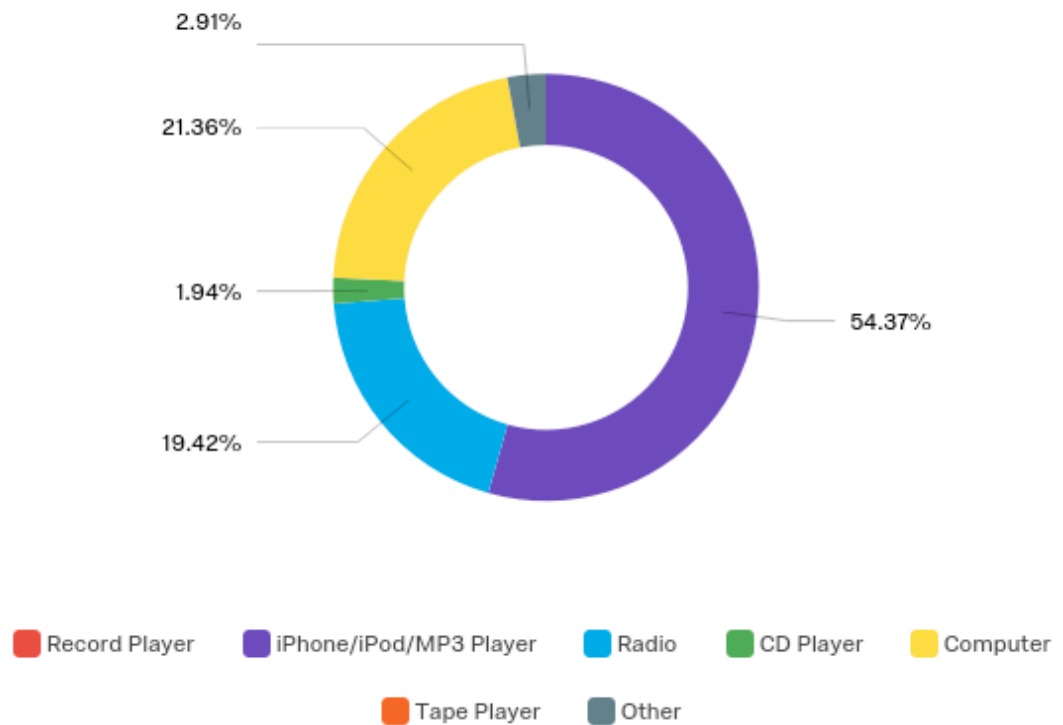


Figure 11 - Format of music listened to most Frequently

INTERVIEWS

Participants:

Participants were chosen from the participants in the initial survey. They were chosen through a screening process, in which I examined responses from Question 12, “Can you tell me about any memories you may have associated with music? Please take a moment to think, then recount memory below in a paragraph or more:” The responses were examined for emotional caliber, reference to a specific song rather than an overarching musical experience, differences between other responses, and length.

After choosing a total of 30 responses, I went back through the survey details, found who the responders were, and reached out to schedule optional interviews over email, Facebook and in person. Of the 30 potential participants, some refused or did not respond even after multiple attempts at contact. From this, a total of 17 interviews were conducted.

Materials

A total of 10 questions were created for the interview. Some questions were derived from the original survey and reformatting to receive more in depth responses, while others were formed with the aid of interview professionals in the University of

Maine community. The formatting of the questions was deliberately made as “Tell me about...” or “What was it like...” at the suggestion of professionals in the University of Maine Community. The question list can be found in the end the thesis, in Appendix C. The interviews were recorded via a Zoom Audio Recorder, rented out through the IMRC.

An informed consent form was written up as part of gaining IRB approval to be presented and signed by each participant prior to conducting the interview. A copy of this can be found at the conclusion of this paper under Appendix D.

Procedure

The interviews were conducted primarily in Room 121 of the IMRC. Through previous correspondence, the primary researcher set up interviews in 20 minute increments from 12pm-5pm on Fridays. At the allotted time, participants would come into Room 121, and sit at the desk in the room. Prior to beginning, they were required to sign the informed consent form, and choose if they wanted their interview archived.

After signing the informed consent form, the Zoom Audio Recorder was placed on the table, and turned on to receive a sound reading. After ensuring the sound reading was satisfactory, the primary researcher would press record, and the interview would commence. The interviews took approximately 10-16 minutes, usually averaging more on a length of 10 minutes.

Questions

Questions can be found in Appendix C.

Data

As interviews were recorded via audio, there is no qualitative data. Each response was different which was to be expected as each participant being interviewed is different. However, there was one common trend in reviewing the data: Many participants looked back at their childhood with nostalgia.

WHAT SHOULD YOU GET OUT OF THIS?

While researching past studies on the relationship of music and memories I was pleasantly surprised to find many others were fascinated by the depth of music and studying the same intangible correlation between music and memories I was. Some looked at the depth of description given regarding memories with and without music playing, and others looked at its ability to piece memories together for those with diseases such as Alzheimer's or Dementia. However, what I did not find were the memories themselves. Instead, the memories were broken down into quantifiable pieces that could be displayed in charts and graphs, such as level of emotion (Baumgartner, *Remembrance of Things Past: Music, Autobiographical Memory, and Emotion*) and vividness (Cady, Using Music to Cue Autobiographical Memories of Different Lifetime Periods). of the memory. While this approach worked well for the data these researchers looked to collect, I did not want to quantify memories into numbers and graphs. Instead, I sought to collect personal memories that are harnessed through musical remembrance, which is what this project encompassed.

As future research on the relationship of music and memories is conducted, I encourage researchers to look beyond what can be numerically dredged, but to truly listen to the memories themselves. This project reimaged the memories through kinetic typography in an immersive environment, but there are countless ways this can be

artistically approached in the future. When conducting research for this project, one of the most moving and interesting pieces I came across was a video on YouTube (Abdul-Rauf, *Old Man in Nursing Home Reacts to Hearing Music From His Era*). In this video, an elderly man who is normally unresponsive is seemingly awakened when hearing music from his era and can answer questions about his past with music. He recalls enjoying listening to Cab Calloway and goes on to demonstrate a piece of a Cab Calloway song. Watching a man come to life and tell his tale through simply listening to music of his past is a powerful moment. Sometimes when pulling quantifiable data out of personal accounts, I fear we take the human element out of the memories, we lose the individualistic nature memories have. In focusing on memories and recreating them in a new vision, we breathe a new life into them and hold the opportunity to be a storyteller, which is a humbling responsibility.

In furthering this type of research, I encourage an open mind and many questions. When conducting interviews, feel freer to step away from the script, as it may create an entirely different narrative. I recreated memories through text and sound, but the artistic possibilities for the recreation and representation of music related memories are boundless. I also recommend the consideration of the audience and size of it. While my audience was small, with the technology available today, projects have the potential to reach a wider audience than just those who can attend an installation. We have the power to electronically cross oceans in seconds and share stories and experiences. Perhaps

future research can be taken here, and in doing so, could have the power to affect audiences far and wide.

As no person is the same as the next, I hope everyone will get something slightly different than the next. This project does not require you to come in or leave at specific memories, meaning the experience could be very different if viewers only catch certain videos. What I do hope however is the viewer is able to relate to the memories and life experiences being shared. Even if it's only the one video, I feel that's a success.

Going back to the beginning, I know feel I drew inspiration heavily from the *Humans of New York (HONY)* Facebook page I mentioned earlier in this piece. What *HONY* gets to do each time it posts, is touch the lives of 16 million people by sharing stories of everyday people. The man who runs the page, Brandon Stanton can share these memories through his love of photography. While I certainly will not reach a population of that magnitude, I did want to share the gifts of humanity, of life experience through my love of music. Music in my opinion is a beautiful, boundless medium which allows for a gateway to communication. In this case, participants came together and took my survey because they had music related memories that they were willing to share with others.

Many of the people I interviewed were friends I've known for a while, but this survey introduced me to a side of them I had not met. There was one participant who looked back at the time with her grandmother, cherishing *How Much Is that Doggy in the Window (Peters, How Much is That Doggy in the Window (Karaoke))* because of the memory she associated with it. However, I was shocked in the interview when she

opened up and talked a great deal for the regret she felt that there weren't more memories like that one she had with her grandmother, who had since unfortunately passed away from cancer. Some things she said struck a chord with me, such as "I can't remember what her voice sounded like." That phrase is haunting, and I found I could relate it back to my own life which I'm sure will not be a single occurrence.

When first embarking on this thesis, I knew how powerful music was from my own experiences. I knew it had the power to bring people together under a common bond, and provided a trigger for the remembrance of times past. When conducting the surveys and interviews I was not surprised at the level of emotion some participants felt while reflecting on memories, or the sheer details tucked into a memory permanently intertwined with music. I set out with a goal to share personal experiences that are remembered through music and brought to life on a New Media style platform. It provides a new stage to bring these life experiences into the light, and I find that to be a truly powerful thing.

The installation opened to the public on New Media Night, May 4, 2017. The final seven videos were set up to play on a loop for the night, allowing for slightly different experiences and memories for the viewer when they saw the installation. Additionally, I wanted to ensure people didn't feel trapped in the installation, and felt free to come and go as they pleased. To accomplish this, the door to the 360 Room was left open, and a black mesh fabric was tacked to the doorway. In doing this, the fabric caught the projected words that would have otherwise been lost out of the open doorway, and

allowed viewers to view the room from the outside and feel they could enter or exit when they pleased.

I'm pleased to say the New Media Night presentation came together very well. Most viewers stayed for a video or two and moved on to another project, thus showing the success of the fabric door. When assembling the videos and choosing the order they would play in, I originally hypothesized the second video, the *How Much is that Doggy in the Window* (Peters, *How Much is That Doggy in the Window (Karaoke)*) piece to be the story that would resonate the most with viewers. However, after speaking with other viewers, the general consensus was the last piece, which was vastly different from the others was the one people felt the most connected to. This piece was first describing a woman's different interpretation of music. She found a lack of enjoyment when it comes to music, and is unable to recognize a song until hearing the lyrics. While this way of hearing music is unique, the depth of storytelling and imagery she told in the video was captivating to many viewers. As she recounts her prom, she can smell her date's Polo cologne, feel her feet aching after a night of dancing in high heels, her sequin dress scratching at her leg and experience the joy in the moment. This piece drew audible positive reactions from viewers, and encouraged them to recount their own prom experiences. While they found other videos interesting, it surprised me this piece, which described a vastly different outlook on music experience was the one that resonated most frequently with viewers.

While creating this installation, I wanted people to immerse themselves into someone's mind and memories for a few minutes. I hoped in this immersive experience, viewers would feel something towards the storytelling, be it anger, sadness, joy or any emotion. I also hoped viewers could relate a bit of their own lives to the experiences shared through music and kinetic typography in this installation. The reactions I saw and heard from viewers demonstrated that I met my goals and hopefully left them contemplating the depth of music, and its ability to touch us all.

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APPENDIX A

Jukebox of Memories

An iPod is a person's personal
jukebox of memories.

When put on shuffle,
forgotten songs become a pleasant surprise,
and with them,
memories.

George Harrison's voice,
gently singing the metaphors of
Here Comes the Sun
quietly switches to my mother's voice underneath.

She holds my much younger self
in her arms,
gently rocking me,
as blankets swaddle us both,
keeping the cool ocean wind away.

The sun rises from the ocean,
into its place in the sky,
bringing a kaleidoscope
of reds,
oranges,
yellows
and blues with it.

With the final strum
of the mellow acoustic guitar,
I'm brought back to current day,
sitting in class,
with nothing more than my thoughts
and iPod.

Another track surfaces
like a vinyl record
placed on the turntable
from its dusty sleeve.
The needle touches down,

revealing new songs,
and with them,
a lifetime of memories.

APPENDIX B

Survey:

Q1 How old are you?

- 18-24 (1)
- 25-34 (2)
- 35-44 (3)
- 45-54 (4)
- 55-64 (5)
- 65+ (6)

Q2 What is your gender?

- Female
- Male
- Prefer Not to Answer
- Other

Q3 Where did you grow up?

Q4 What was the last song you listened to?

Q5 Who is your favorite musical artist/group and why?

Q6 What is your favorite format to listen to music on?

- Record Player (1)
- iPhone/iPod/MP3 Player (2)
- Radio (3)
- CD Player (4)
- Computer (5)
- Tape Player (6)
- Other (7) _____

Q7 What format of music do you use to listen to music on most frequently?

- Record Player (1)
- iPhone/iPod/MP3 Player (2)
- Radio (3)
- CD Player (4)
- Computer (5)
- Tape Player (6)
- Other (7)

Q8 When do you listen to music? (Check all that apply)

- Cleaning
- Driving/Traveling

- Working Out
- Doing Work
- Social Gatherings
- Playing Games
- Going to Sleep
- Other _____

Q9 What genres of music did you grow up listening to? (Check all that apply)

- Alternative (1)
- Blues (2)
- Classical (3)
- Religious (4)
- Country (5)
- Electronic (6)
- HipHop/Rap (7)
- Instrumental/Soundtrack (8)
- Jazz/Swing (9)
- Metal (10)
- Pop (11)
- R&B/Soul (12)
- Reggae (13)
- Rock (14)
- Other (15) _____

Q10 Who were your parent's favorite artists or songs?

Q11 Who were your grandparent's favorite artists or songs?

Q12 Can you tell me about any memories you may have associated with music? Please take a moment to think, then recount memory below in a paragraph or more:

Q13 How old were you when you experienced this memory?

- <5 (1)
- 6-10 (2)
- 11-15 (3)
- 16-21 (4)
- 22-30 (5)
- 31-40 (6)
- 41-50 (7)
- 51-60 (8)
- 61+ (9)

Q14 Where were you when this memory took place?

Q15 What is the song and artist of the song you associate with the memory?

Q16 What emotion(s) do you equate with this memory?

Q17 Please enter your name and email in the text space below. This information will remain confidential, and will only be known to the primary researcher, faculty sponsor, and certified personnel. It will later be disassociated with your responses. This will only be used to contact you, and potentially schedule an interview with you in the future. If you are willing to be interviewed (if I reach out, it is optional), the interview will be held on the UMaine campus in the IMRC.

Name

Email

Your answers have been recorded. Thank you for your time

APPENDIX C

Tell me a little about yourself.

Where are you from?

What are you studying?

Do you play an instrument or sing?

Tell me about your relationship with music.

Tell me about the music you listened to growing up.

In your survey, you mentioned (summary of memory listed.) Could you tell me about it?

What is it like reflecting on it?

Can you tell me about what you're feeling both living in the memory and reflecting upon it?

APPENDIX D

Interview Informed Consent:

You are invited to participate in a research project being conducted by Kathryn Galley, an undergraduate student in the Department of New Media at the University of Maine.

The project will be monitored and sponsored by Jon Ippolito, Professor of New Media at the University of Maine. The purpose of the research is to collect autobiographical music memories through an interview. You must be at least 18 years of age to participate.

What Will You Be Asked to Do?

If you decide to participate, you will be asked to ask questions relating to a musical related memory you have. This interview will be a more in depth look at your musically entwined memory that was recorded in the survey. This interview will be recorded, but it again will not reveal your identity. This audio will serve as note taking during the interview, and pieces of it may be recreated or used as part of my final project. No names will be associated with it. The song recorded in the initial survey associated with the memory may be played during the interview.

This interview may take approximately 30 minutes to complete, and will be held in Room 110 in the IMRC.

Risks

- Except for your time and inconvenience, there are no risks to you from participating.

Benefits

While there are no benefits to you from participating, this research may:

- provide a sharper remembrance of a past memory associated with music

Confidentiality

All data will be encrypted using File Vault 2 on the primary investigators computer. It will also be kept on the primary investigator's personal separate hard drive, which is password protected. Faculty Advisor Jon Ippolito and faculty member John Carney will also have access to the files, but will keep the information confidential. Your name or other identifying information will not be reported in any publications.

If release form is signed allowing for preservation and archival of interview, the data will not be destroyed. Signing this form is optional. If the release form is not signed, collected data will be destroyed after data analysis is complete, June 1, 2017. If the release form is signed, the interview will be preserved for future research, and your name will remain attached with it.

The audio taken from this interview may be recreated or used as part of the final installation. Again, no names will be associated with the recordings in the installation. The name will remain as part of the achieved recording. A recording of the final presentation will be kept, but no names will be associated with it.

Voluntary

Participation is voluntary. You may ask me to skip any questions you do not wish to answer, or you can leave or stop the interview early.

Contact Information

If you have any questions about this study, please contact me at kathryn.galley@maine.edu. You may also reach the faculty advisor, Jon Ippolito on this study at jippolito@maine.edu. If you have any questions about your rights as a research participant, please contact Gayle Jones, Assistant to the University of Maine's Protection of Human Subjects Review Board, at 581-1498 (or e-mail gayle.jones@umit.maine.edu). I've read the above information and agree to participate:

_____ I do not want my interview archived

_____ I agree to have my interview preserved and archived

Signature

Date

APPENDIX E

APPLICATION FOR APPROVAL OF RESEARCH WITH HUMAN SUBJECTS

Protection of Human Subjects Review Board, 418 Corbett Hall, 581-1498

(Type inside gray areas)

PRINCIPAL INVESTIGATOR: Kathryn Galley

EMAIL: kathryn.galley@maine.edu TELEPHONE: (603) 831-4050

CO-INVESTIGATOR(S):

FACULTY SPONSOR (Required if PI is a student): Jon Ippolito

TITLE OF PROJECT: Music and Memories: A Look Into Our Own Personally
Enhanced Memories and the
Artistic Installation of Them

START DATE: January 6, 2017 PI DEPARTMENT: New Media

MAILING ADDRESS: 3 Founders Pl APT 1G, Orono ME 04473

FUNDING AGENCY (if any): STATUS OF PI:

FACULTY/STAFF/GRADUATE/UNDERGRADUATE Undergraduate

1. If PI is a student, is this research to be performed:
for an honors thesis/senior thesis/capstone? for a master's thesis?
for a doctoral dissertation?
other (specify) for a course project?

2. Does this application modify a previously approved project? N (Y/N). If yes,
please give assigned number (if known)
of previously approved project:

3. Is an expedited review requested? Y (Y/N).

Submitting the application indicates the principal investigator's agreement to abide by
the responsibilities outlined in Section

I.E. of the Policies and Procedures for the Protection of Human Subjects.

Faculty Sponsors are responsible for oversight of research conducted by their students.
The Faculty Sponsor ensures that he/she has read the application and that the conduct of
such research will be in accordance with the University of Maine's Policies and
Procedures for the Protection of Human Subjects of Research. REMINDER: if the
principal investigator is an undergraduate student, the Faculty Sponsor MUST submit the
application to the IRB.

Email complete application to Gayle Jones (gayle.jones@umit.maine.edu)

***** FOR IRB USE ONLY Application # 2016-11-11

Date received 11/7/2016 Review (F/E): E

Expedited Category: 2

ACTION TAKEN:

X Judged Exempt; category 2 Modifications required? Y Accepted (date) 1/13/2016
Approved as submitted. Date of next review: by Degree of Risk: Approved pending
modifications. Date of next review: by Degree of Risk: Modifications accepted
(date):

Not approved (see attached statement)

Judged not research with human subjects

FINAL APPROVAL TO BEGIN 1/13/2016

Date

04/2016

AUTHOR'S BIOGRAPHY

Katie Galley is a fourth year New Media Major with Minors in Graphic Design and Music. She identifies more with the creative side of the program, working with the Adobe Suite, dabbling in basic video and audio editing and photography. One of her main passions is music, and she enjoys incorporating it into her work.

Katie keeps herself busy on campus participating in the Pride of Maine Black Bear Marching Band, and the Screaming Black Bears Pep Band. She also gives back to the band community as an active member of Tau Beta Sigma, an Honorary Band Service Sorority dedicated to helping the bands and furthering women in music.

While she is unsure of where New Media may take her, she is confident being introduced to many different mediums of expression will aid her in this discovery.