Patterns of BEHAVIOR

STYLE GUIDE & EVENT MANUAL

designed & assembled by:
Whitney Hayden
Hello. You are probably reading this because you have decided to organize the event, Patterns of Behavior. This event was designed to shine a light on social technology’s influence on our behavior by bringing people’s online public information into a real physical setting.

The event combines the history of our social behavior with our current patterns of behavior. The history serves as a strong contrast to the current situation. By presenting the history of our behavior, the viewers can begin to understand why we are where we are. It allows them to contrast the modesty of the past with this exposure they are currently experiencing. Or they might simultaneously examine the social hierarchy that dominated the past and appreciate the freedom they now have to express themselves. Judging from this experience, they might decide they are expressing too much.

By putting this information in a public setting, the participants become aware of privacy, information disclosure, and artificiality. Someone might think: “I wish this wasn’t on the wall, it doesn’t really represent who I am.” or “I refuse to read this conversation aloud, it makes me sound like a b–i–t–c–h.” In the end the goal is for them to walk away questioning whether or not these modes of behavior are really “appropriate.”

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Initial Prep-work
It is strongly recommended that several committees be formed in order to complete the amount of work required for this event. It would be beneficial to have at least one designer on both the Program and Wall-Profile teams, but this is not necessary. Suggested committees are as follows.

**Online Collection:** collecting people’s public information

**Program:** updating example sections of the Program

**Wall-Profiles:** formatting and arranging the layout of the public information for display on the walls of the exhibit

**Production:** image prep-work, printing and materials production

**Installation:** installing the materials in the event space
COLLECTING

GENERAL

Once you receive the RSVPs for the event you can begin the collecting phase. This phase consists of collecting each participant’s online public information. The Online Collection Committee should begin collecting the information as RSVPs are received.

Begin by using an online search engine such as Google, this will also pull up information outside of social media sites. If no hits come up in the three main social sites: Facebook, MySpace, and Twitter, then proceed to using the search function on these actual sites. You should also search the main media sharing sites: Flickr, Photobucket, YouTube, and Vimeo as well as the main blogging sites: WordPress, Blogger, and Xanga.

Below is a list of popular social media, networking, and dating sites. If you cannot find sufficient information in the above selection of sites or by doing a Google search you may choose to search these other resources.

SITES

<table>
<thead>
<tr>
<th>Facebook</th>
<th>Bebo</th>
<th>TypePad</th>
</tr>
</thead>
<tbody>
<tr>
<td>MySpace</td>
<td>Hi5</td>
<td>Movable Type</td>
</tr>
<tr>
<td>Twitter</td>
<td>Yuku</td>
<td>Flickr</td>
</tr>
<tr>
<td>Flixster</td>
<td>Friendster</td>
<td>Photobucket</td>
</tr>
<tr>
<td>Linkedin</td>
<td>Xanga</td>
<td>YouTube</td>
</tr>
<tr>
<td>Tagged</td>
<td>360 Yahoo</td>
<td>Vimeo</td>
</tr>
<tr>
<td>Classmates</td>
<td>Orkut</td>
<td>OkCupid</td>
</tr>
<tr>
<td>MyYearbook</td>
<td>UrbanChat</td>
<td>eHarmony</td>
</tr>
<tr>
<td>LiveJournal</td>
<td>Fubar</td>
<td>Yahoo! Personals</td>
</tr>
<tr>
<td>Imeem</td>
<td>AsianTown</td>
<td>Adult Friend Finder</td>
</tr>
<tr>
<td>Reunion</td>
<td>Tickle</td>
<td>Friend Finder</td>
</tr>
<tr>
<td>Ning</td>
<td>WordPress</td>
<td>Lavalife</td>
</tr>
<tr>
<td>Blackplanet</td>
<td>Blogger</td>
<td>Match</td>
</tr>
</tbody>
</table>

PUBLIC INFORMATION

FOR EACH PERSON COLLECT IF AVAILABLE:

Profiles / Web page / Account URLs
Profile Picture
Profile Bio / General Information
Photographs (8–10 maximum)
Video Stills (8–10 maximum)
Conversations: groups of wall, blog, or forum posts (1–5)
Statuses and Tweets (25 maximum)
Number of Friends / Followers
Other Miscellaneous Information
The images you have collected online are at a lower resolution than print quality. When they are printed they will look blurry or crunchy and archived. For this event, the photos need to be prepped. Ideally the pictures will have crisp square pixels. In order to accomplish this, the nearest neighbor resampling function in the image size dialogue box of Adobe Photoshop will be used.

First downsize the image to simplify and remove the crunchy archive quality. Then scale up using nearest neighbor so that the new pixels mimic the ones closest to them. Next, scale up to print resolution, 300 dpi, once again using nearest neighbor. Then crop to the appropriate size. Finally, convert to CMYK color mode for printing. See below for specific instructions.

**PROFILE PHOTO**

1. Convert the image to 250 pixels across the shortest side.
2. Upsize using the nearest neighbor resampling setting to 25 inches tall.
3. Convert to 300 dpi also with nearest neighbor.
4. Crop to 25 x 16 inches.
5. Convert to CMYK color mode.

**SMALLER PHOTOS / VIDEO STILLS**

1. Convert to 250 pixels across the longest side.
2. Upsize to 6 inches across the longest side using nearest neighbor.
3. Convert to 300 dpi.
4. Crop to 6 x 8 inches.
5. Convert to CMYK color mode.
Design & Layout
FINAL EVENT PIECES

- Program
- Timeline
- Wall–Profiles
- Intro–Wall Pieces
- Wallpapers

PROVIDED FILES

- Program
- Timeline
- Example Wall–Profile
- Intro–Wall Pieces
- Frames
- Patterns
- Silhouettes

REQUIRED PROGRAMS

- Adobe Photoshop
- Adobe Illustrator
- Adobe InDesign
- Adobe Acrobat
- A Web Browser
STYLE GUIDE

TYPEFACES

**Names & Titles**
Bodoni Ultra Italic (first line – lowercase, second line – uppercase)

**HEADERS & SUBTITLES**
Letter Gothic Bold (uppercase)

**Body copy**
Baskerville Regular Italic (lowercase)

COLOR PALETTE

<table>
<thead>
<tr>
<th>Color</th>
<th>CMYK Values</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Salmon</td>
<td>C = 0  M = 45  Y = 40  K = 0</td>
<td></td>
</tr>
<tr>
<td>Fuschia</td>
<td>C = 20  M = 86  Y = 0  K = 0</td>
<td></td>
</tr>
<tr>
<td>Lime</td>
<td>C = 11  M = 0  Y = .53  K = 0</td>
<td></td>
</tr>
<tr>
<td>Green</td>
<td>C = 86  M = 16  Y = 65  K = 2</td>
<td></td>
</tr>
<tr>
<td>Dusty Blue</td>
<td>C = 28  M = 10  Y = 12  K = 0</td>
<td></td>
</tr>
<tr>
<td>Seafoam</td>
<td>C = 21  M = 0  Y = 24  K = 0</td>
<td></td>
</tr>
</tbody>
</table>

PATTERNS

<table>
<thead>
<tr>
<th>Pattern</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Diamonds</td>
<td></td>
</tr>
<tr>
<td>Scallops</td>
<td></td>
</tr>
<tr>
<td>Small Diagonals</td>
<td></td>
</tr>
<tr>
<td>Medium Diagonals</td>
<td></td>
</tr>
<tr>
<td>Large Diagonals</td>
<td></td>
</tr>
<tr>
<td>Small Hearts</td>
<td></td>
</tr>
<tr>
<td>Large Hearts</td>
<td></td>
</tr>
<tr>
<td>Small Check</td>
<td></td>
</tr>
<tr>
<td>Medium Check</td>
<td></td>
</tr>
<tr>
<td>Large Check</td>
<td></td>
</tr>
<tr>
<td>Extra–large Check</td>
<td></td>
</tr>
<tr>
<td>Solid</td>
<td></td>
</tr>
</tbody>
</table>
FRAMES

Scalloped Oval

Large Speech Bubble

Small Speech Bubble

Patterned Box  (patterns & colors can change)

Box  (color can change)
Patterns of BEHAVIOR

APPROPRIATE INTERACTION IN SOCIETY: FROM PREHISTORY TO THE PRESENT

May we be at ease in every situation.

Never speak about things such as...
Kristina KELLEY

WALL-PROFILE

Kristina Marie Kelley

18 years old
Scarsdale, New York

Text me: 310.603.6073
IM me: Anonymousebeep007

Status: In a Relationship
Here for: Dating, Serious Relationships, Friends
Orientation: Straight
Hometown: Tucson, Arizona
Body Type: 5’7”
Ethnicity: White/Caucasian
Religion: Catholic
Zodiac Sign: Gemini
Children: Someday
Education: College graduate
Income: $250,000 and Higher

**My name is kristina marie kelley, I am 16, my birthday is June 16th. I’m very outgoing, so I’m not afraid to put myself out there. I feel very lucky to be with my real parents in Arizona when I turn 15, maybe I’ll be sad then, but who knows? This youth is LIVING nightlife, I love being pictures talking to friends, dilation. Even only two or three people, if they know who they are. I am not into drugs, so don’t ask me. I_typeaway. I have the greatest friends in the world, healthy to talk, nämlich if they want to use, they love me. :)”

- Connor Will Adams
  “I don’t understand how hitting balls is a sport”
- Holly Alexa Souchack
  “TEXT ME WHEN U GO TO THE LAKE”
  “GLOBAL WARMING. :D love you bestfrienddddddd”

shakedontstir810:
  “HAHA I LOVE YOU
  HAHAHHAHAHAHAHA
  shakedontstir810: AGOOOO
  shakedontstir810: LIKE
  shakedontstir810: AT
  shakedontstir810: WAS
  shakedontstir810: I
  shakedontstir810: DUDE
  Banqbanqbanqxd: Grr
  Banqbanqbanqxd: I’m hungry
  Banqbanqbanqxd: :[
  Banqbanqbanqxd: NOW
  Banqbanqbanqxd: I WANT A HAPPY MEAL
  Banqbanqbanqxd: BANQBANQXD: I love you too
  Banqbanqbanqxd: WHOA

Current mood: loved
Category: Romance and Relationships

To him x3

**No, spellcheck, that’s my name, not a misspelling.
**My door was closed when you came in, don’t walk off and leave it open.
**I’m so tired but I want to stay up and talk to you :D

My Space Blog Post:

I love you,
;’(, o well, I’m talking to you now so that’s good=) ♡3333 , miss talking to you,
these names, & teasing me about me being adopted & my past, & just all around .... being a dick.
ur saying, ur amazing & ur making me feel great, cuz this kid is being mean, & calling me all
Okay so I’m talking to you rite now, & I’m kinda glad, becuz ur making me smile with everything

We haven’t talked in forever
How are you?!
Hey baby,
WALL-PROFILE WALL PLACEMENT
WALL-PROFILE SCHEMATICs

[Diagram with measurements and schematics for wall-profile configurations]
We are spending less time with physical people and the community and more time with objects. We are getting to the point where we don't have to interact with people in the physical: e-mail, instant messaging, texting, tweeting, and social networking. Are we having real conversations? There is no intonation in an e-mail or text message. Doesn't intonation, body language, and facial expressions make up half of the experience in a conversation? Merriam-Webster defines “conversation” as such: oral exchange of sentiments, observations, opinions, or ideas. We are redefining what it means to have a conversation. We now have profiles, tweets, statuses that can be posted to the world. What does this mean for the future of human relationships? Are we perfecting the art of artificial relationships and losing the art of cultivating deep friendships?

Social networking sites sell themselves with slogans like, “Facebook helps you connect and share with the people in your life” or MySpace’s “a place for friends.” We must ask ourselves, did we need help connecting? or did we not have a place for friends before? This presents a paradox: we might be connecting because we are experiencing some form of contact, but we are disconnecting at the same time, because that contact is a less accurate representation of ourselves and our messages, the absence of characteristics associated with face-to-face interaction can result in a loss of fidelity and an increase in psychological distance between interactants. Also, growing dependence on technology is allowing everyone to become more self-sufficient, which allows the individual to become more isolated and reclusive, the need for social contact can be fulfilled by online social media, but these aren't necessarily real friendships. Online relationships allow: an idealized self, selective representation of oneself by presenting only favorable aspects of oneself, and time to plan and edit responses. Online relationships permit infidelity or inaccuracy, lying by omission.

Western civilization has been captivated by the electronic age. Tradition, customs, and etiquette of the past are declining. Modes of appropriate social interaction are evolving before our eyes. Social technologies need to be examined, and in order to understand our present and future we need to understand our history. Hopefully, this exhibit will both inform and entertain you while stimulating thought on the implications of social technology on our relationships.
INTRO-WALL SCHEMATICS
GENERAL

The Program is completely designed. The only work required is to replace the example schedule, trivia, and acknowledgements with the real text for this event.

SCHEDULE

The Post Modern page represents the present and schedule for the participant’s readings of their online conversations. Everyone in the event does not have to speak. Pick 24 of the best, most ridiculous or most embarrassing conversations from the participants. These could be wall posts, blog posts, forum posts, status updates, or twitter tweets. Schedule them in five minute intervals and in an order that distributes them by subject matter and conversation type. For example, do not schedule three people back to back reading nothing but tweets. The schedule is completely designed, just replace time slots, names, and conversations with the appropriate text according to the actual schedule.

ACKNOWLEDGEMENTS

The acknowledgements page is the last page in the Program. Update this page with the actual acknowledgements. If more space is required, the salmon curtain shape can be pushed right to add a third column of text on the opposite page.

TRIVIA

The trivia is the last section of the Program. Each Program will be unique, in the fact that the trivia section will be different in each Program. For each participant select either friends/followers list or bio. Use this information as trivia in the trivia section. For example: if the event has three participants, Anne, Joe, and Jane, one Program will have Anne’s trivia information, one will have Joe’s, and one will have Jane’s. When the Programs are picked up at random, each person will receive someone else’s information to use as trivia for that person in the event. Note: if someone has over 400 friends, use their bio if available. This is due to space constraints in the Program; However, if necessary the Program can be expanded if the budget allows, just use the existing pages as a template for further page additions.

FRIEND LIST

Head: Can you name all of your online friends?
Subhead: Here are (Name)’s (Network) Friends.
         Find her/him and see if she can name them all.
List: List the friends in columns of four.
Note: The word “friend(s)” should be replaced with follower(s) when appropriate.

BIO

Head: Can you recall what your online bio says?
Subhead: Here is (Name)’s (Network) Bio.
         Find her/him and see if he can say it word-for-word.
Bio:  Unlike the friend list, keep the bio in a single column.
GENERAL

This piece is already designed and requires no further work other than production and installation. (see p.20–29)
WALL-PROFILE

NAME

Size: 20 x 14 inches, 2 x 2 inch pattern squares
Frame: multicolored Patterned Box
change colors and patterns for different people
Margin: 1.5 inches
Type: first name in lowercase over last name in all caps
each name should be sized to be exactly 12 inches wide

PROFILE PICTURE

Size: 25 x 16 inch oval
Frame: Scalloped Oval (change color for different people)
Margin: .875 inches
Note: if no profile picture, use the silhouette “profiles”
the woman for females and the man for males

SMALLER PICTURES / VIDEO STILLS

Size: 6 x 8 inches
Frame: none

URLS

Size: determined by amount of body copy
Frame: Box, border width: .5 inches
Margin: .875 inches
Type: 34 pt type Letter Gothic

BIO (IN A PARAGRAPH FORM)

Size: determined by amount of body copy
Frame: Box, border width: .5 inches
Margin: .875 inches
Type: 34 pt type

BIO (IN A LIST FORM)

Size: determined by amount of body copy
Frame: Large Speech Bubble, border width: .5 inches
Margin: .875 inches
Type: 34 pt type

CONVERSATIONS / STATUSES / TWEETS / BLOG POSTS / FORUM POSTS

Size: determined by amount of body copy
Frame: Small Speech Bubble, border width: .5 inches
Margin: .5 inches
Type: 11.5 pt type

FRIENDS

Size: determined by amount of body copy
Frame: Box, border width: .5 inches
Margin: .5 inches
Type: 11.5 pt type
These pieces are already designed and require no further work other than production and installation. (see p.28-29) There are seven pieces, they are as follows.

Title in Pattern Box
Introductory paragraph
3 smaller Introductory paragraphs
2 Silhouettes
GENERAL

There will be four walls in the exhibit with wallpaper. Four of the patterns will be used. First scale up the pattern square 300%. Then tile the pattern to fit the appropriate dimensions for the walls in the exhibit space.

INTRO WALL

Use the diamonds pattern in seafoam to cover the front of this entire wall.

TIMELINE

Use large diagonals in lime to fill the wall area above and below the Timeline. (see p.29 for more information)

2 MISCELLANEOUS

Pick two other walls in the exhibit to be wallpapered. Use large heart in fuschia for one and medium check in salmon for the other.
Production & Installation
**GENERAL**

The production phase consists of producing the actual physical pieces.

**PRINTING**

All of the pieces, except the wallpaper and Timeline, should be printed in color, mounted on foam core, and trimmed. The wallpaper and Timeline will be applied directly to the wall. The Program should be trimmed according to its .125 inch bleed and bound with a saddle-stitch binding.

**PAPER**

Use the same type of paper for all of the materials. A matte, uncoated paper is preferred, but use what is appropriate according to the budget. However, under no circumstances should a colored, or textured paper be used. Use bright white paper.
GENERAL

The installation phase is the final phase in setting up this event.

FURNITURE

Several pieces of furniture are required for the space. Most importantly is a small desk-sized table to be placed centered on the Intro-Wall. Also seating should be provided. Two long benches would be preferred, but one or both of these could be replaced with several chairs, a sofa, or a chaise lounge. If available, use Rococo/Rococo revival or Victorian style furniture with solid colored upholstery, preferably in colors similar to the event color palette. Other vintage or antique furniture could also work. The seating should be placed in the center of wide open spaces in the exhibit, especially in the area in front of the Timeline. (see p.21)

WALL-PROFILES

Each piece should be at least 2 inches apart and all of the pieces should be arranged as best as possible in a 54 x 54 inch space. Arrange the pieces on the floor first before adhering them to the wall. (see p.15-17)

First, place the profile picture in the top left corner so that the bottom half of the oval is roughly at eye level. Next, center the name box underneath. Then arrange the rest of the pieces to the right and bottom of the oval and name box. Use the provided example Wall-Profile as a guide.

Everyone’s Wall-Profile should not look the same, but being consistent with the spacing will keep everything cohesive. Place the Wall-Profiles at least 18 inches apart on the wall.

PROGRAM

The Programs should be stacked and/or laid out on the table centered on the Intro-Wall, where people can pick them up as they enter the exhibit.

INTRO-WALL

The Intro-Wall should be arranged as diagramed in the style guide. (see p.18-20)

The Timeline file is 227 x 72 inches. Depending on the wall height, use the wallpaper to fill in the wall above and below the Timeline. If the width of the Timeline is shorter than the width of the wall, do not add wallpaper on the sides. Leave this area white. Only add wallpaper above and below the Timeline. When installing the Timeline on the wall, place it so that the middle of the Timeline is roughly at eye level. (see p.13)