Research Background
Creative practitioners are increasingly engaged in exploring the opportunities that mobile media technologies afford them to generate new forms of language and aesthetic experiences (Berry & Schleser eds 2014, p 2). Most commonly, this type of practice is in the realm of digital storytelling, image-based collaboration and re-presenting metadata visually. The work, 60 seconds of #life and #death continues my exploration of repurposing default notification sounds from various mobile apps with an intention to elevate them from being functional sonic outputs and reimagine them into poetic and meaningful sonic contexts.

Research Contribution
In response to an international call out for the 60 Secondes 2018 sound art competition, 60 seconds of #life and #death maps the frequency the hashtags #life and #death are used in the Twitter stream via recording the attendant default notification sounds from the app over a period of sixty minutes and reducing it to sixty seconds. The resulting sound art work gives rise to a folksonomy of binary thought and expression through the use of these oppositional hashtags within the Twitter community and re-presents sonically, a snapshot of the social signification each of the tags used have to users in this community.

Research Significance
The significance of this research is that it engages innovatively with mobile media to seek out and demonstrate polarities of online communication and commentary in a social media community. Its value is attested by: its selection for international competition hosted by an organization supported by Canadian Commission for UNESCO / Phonurgia Nova (France) / Avatar (Canada) / MoPA – Computer Graphics Animation School (France) / Wapikoni (Canada) and its selection for programming in multiple on/offline radio art/sound festivals across Europe, Canada, South America and Australia during 2018.

Works cited