(Dis)Location / Black Exodus

Collecting Oral Histories for Anti-Eviction Activism

The Anti-Eviction Mapping Project

Erik Miller, 2020, Science, Technology and Society

Claire Lang-Ree, 2021, Earth Systems

Lydia Zemmali, 2020, Human Biology

Michael Espinosa, 2021, Earth Systems

Jim Yu, 2020, MS/MBA

<u>Acknowledgements</u>

This project would not have been possible without the support, knowledge, and wisdom of the following.

Deland Chan - Deland Chan, Stanford Lecturer in Urban Studies, is the instructor of Sustainable Cities, her groundbreaking community engagement-based course. Deland gave us the incredible opportunity to work with the Anti-Eviction Mapping Project, and she provided us with invaluable support and guidance throughout the quarter. We could not have contributed to this project without her expertise and wisdom!

Alexandra Lacey - Alexandra, or Alexi, provided incredible support from within the Anti-Eviction Mapping Project. Her background in filmmaking and art was greatly helpful for us as we crafted our stories, and her attention to detail and impassioned, kind support was always appreciated. Alexi is extremely knowledgeable about the issues facing communities in the Bay Area, and she is a San Francisco resident herself. Her expertise in creative workshopping and the art of storytelling, as well as her experience with AEMP, was invaluable to our team. Thank you, Alexi!

Introduction

The collection of students working on this project with the Anti-Eviction Mapping Project ranges from graduate students with real-world experience in real estate to undergraduate Human Biology majors studying public health. It is this conglomerate of backgrounds that allowed our group to approach our work with AEMP from different angles. While the majority of the group did not have experience in the particular fields that AEMP entrenches itself in, we were able to gain proper understanding with the help of our professor, Deland Chan, and our community partner's representative, Alexandra Lacey. Consulting with both Deland and Alexi was a cornerstone in our group's work, as they gave insightful advice as to how to approach our work.

Going into this project, our team was given four learning outcomes and skills tied to working with AEMP; they may also be viewed as goals we hoped to complete through our work. The first goal was to understand patterns of evictions, displacement and gentrification in the Bay Area. Understanding the current housing crisis in the Bay Area became readily apparent after listening to the interviews AEMP had conducted throughout the Bay Area. We quickly learned that the phenomena had real stories to back up the buzz being created throughout the media. The second goal was to learn how horizontally structured, consensus-based volunteer collectives are run. Meetings with our community partner's representative, Alexi, gave us the opportunity to learn how AEMP intended to be ran and why it was so important to be a collective with a flexible, non-hierarchical structure. Communication and an ability to work with a range of peers were skills we wanted to feel comfortable with. The next goal was the ability to reflect on power and politics of data, especially from historically devalued sources. The interviews AEMP conducted came from people of a group that has been devalued by those with the power to make change possible. It is the politics of making displaced San Franciscans heard that was at the forefront of our project. Finally, we wanted to be involved in the creation and editing process of an online oral history archive. Through the process of transcribing, editing and crafting our deliverables to AEMP, our group was able to create something that could shift peoples' perspectives on displacement. The overarching goal of this project is to elevate narratives of displaced Black San Franciscans and create an online interactive platform for people to engage with the human aspects of these stories, root this issue in its geographic location and understand the historical and present-day forces behind displacement and injustice in the Bay Area.

Background

AEMP is an organization that uses data-visualization and oral history to tell the story of displacement that marginalized communities in the Bay Area residents face. According to the organization's handbook, AEMP, which was founded in 2013, frequently releases reports, maps, stories, and has commissioned a mural to advocate against forces of gentrification, racial profiling and luxury development (Anti-Eviction Mapping Project 2018). A unique aspect about this organization is its horizontal structure, which means all decisions in the organization are made by consensus. AEMP acts as a collective, and its members include activists, artists, researchers, students like us. In 2018, the project expanded to New York and Los Angeles.

The organization's work is set against the backdrop of housing injustice in the Bay Area. As tech companies have grown in the Bay Area, housing prices have skyrocketed. It's not just private landlords in tandem with real estate speculators that take advantage of tenants. For example, in 2015, residents of the Midtown apartments in the Western Addition went on rent strike to protest after the city government, which originally owned the property, sold it to a non-profit, which raised rents and put residents in danger of being evicted. Before the city originally developed the property, it destroyed an entire neighborhood in the name of "slum clearance" and displaced tens of thousands of Black residents (Allensworth, McElroy, and Hall 2018). This example highlights a key emphasis AEMP places on its work: no one policy is the cause for displacement, but rather these moments are part of a long process of exclusion of marginalized communities from policy decision-making.

Project Introduction

Our project was mainly dedicated to working through transcribing, editing, and producing short audio clips for AEMP to integrate into their various platforms. AEMP had already collected a series of long-form interviews with Black San Franciscans as part of their (Dis)Location / Black Exodus Project, which is an arts and culture story-collecting branch of AEMP. The interviews were focused on the individual experiences of different Bay Area residents revolving around a few central themes of housing, eviction, environmental racism, community power and resilience. With these long form interviews, our Stanford team was tasked with a few concrete stepping stones:

1. **Transcription:** Transcribe interviews using a platform called Trint. Trint automatically transcribes oral interviews, but often misses the complexity of speech that the interviewees

present. Most of our time working on this project was spent transcribing interviews and ensuring that we preserved the most authentic and true version of the transcribed interview. We will go more in depth into this process further in the paper.

2. **Editing:** Stitch together a "paper cut" and workshop different methods of audio editing. Similar to the process of crafting a creative story or video, the process of working with audio requires many rounds of scripting and workshopping. We highlighted sections from the transcripts that we wanted to work with, came up with a cohesive story arc and stitched them together to make a paper cut, which we workshopped closely with Alexi before moving into audio.

3. **Integration:** Create a 5-8 minute clip of our transcription. The clip is meant to be a distilled version of the longer interview that we transcribed, and it closely follow our paper cut. While the clips were highly individualized to portray different interviewee's stories, they are also a work of collaboration and support from the whole team. These clips are to be integrated into the Anti-Eviction Mapping project in various different ways, including through a Community Power Map or through a website, or even possibly in print. With this in mind, we each took different approaches to our final deliverable, and each chose a different mode of displaying the interview highlighting the unique themes the interviewee discussed.

Beyond the content of the interviews, we were also tasked with upholding norms and ethics that we had created as a group to ensure that the transcription, editing, and integration processes were as consistent with AEMP's mission as possible. The goal of this project was to ask the question: How can we strengthen and uplift communities through storytelling? We had a lot of creative license with this project, and it was truly inspiring to work with interviews and create a useful piece of work for the project. Our work may seem small, but contributing and learning through this process of transcribing, editing, and listening deeply to the stories of the interviewees underscored the power of narrative in showing nuanced perspectives to create more empowered communities and informed tools for change-making. We hope that our work in this class can contribute to AEMP's mission of uplifting communities, and that we could provide useful pieces of work to be used to support anti-eviction activism.

Now, we will delve into the individual processes of our project.

Project Process Part I - Transcription

Our team was presented with 779 minutes of audio from interviews of San Francisco residents to transcribe and chose to divide that amount as equally as possible due to our shared inexperience with the process. This gave us all an equal chance to experience and learn from each other while gaining hands-on experience in transcribing.

Transcription Allocations:

Name of Interviewee	Minutes	Organization/Neighborhood Affilliation of interviewee (if any)	Student Responsible for Transcription
Linda Pennington Parker	84	SF Arts COmmissioner & Shipyard Resident	Claire Lang-Ree
BayviewCommons_Janis	15	Bayview Commons Apartments	Claire Lang-Ree
Carin McKay	56	Pigeon Palace (SF Land Trust Building)	Claire Lang-Ree
Leaotis Martin	66	Bayview Mothers & Fathers	Erik Miller
Joe Sciarrillo	50	Employee of African Advocacy Network (AAN)	Erik Miller
BayviewCommons_Will	6	Bayview Commons Apartments	Erik Miller
Bert & Anthony Walk	10	Shipyard testing (Tetratech) whistleblowers	Erik Miller
Arienne	18	Bayview Resident & Marie's Daughter	Erik Miller
Malik	7	Bayview Resident	Erik Miller
Kirby Lewis	67	Bayview Tenant (Revere St.)	Jim Yu
Renita Valdez (Richard Padilla)	94	Mission Tenant	Jim Yu
BayviewCommons_Jennifer	8	Bayview Commons Apartments	Lydia Zemmali
Ahimsa Sumchai	92	Bayview Dr., Environmental Justice Activist & Writer for the Bayview Newspaper	Lydia Zemmali
Elbert Bowers [2 files]	54	Shipyard testing (Tetratech) whistleblowers	Lydia Zemmali
Abdi Ahmed	54	Client of AAN	Michael Espinosa
Adoubou Traore	63	Founder of African Advocacy Network (AAN)	Michael Espinosa
Anthony Smith	35	Shipyard testing (Tetratech) whistleblowers	Michael Espinosa

Summary by Person:

Name	Minutes
Claire	155
Erik Miller	157
Jim Yu	161
Lydia	154
Michael	152
Total	779

Through this project, we learned early on that the primary challenges of transcribing audio to text is one of the most time and labor-intensive aspects of the project. This intensity varies with audio quality, interviewer/interviewee language and speech patterns, and the transcriber's ability to understand the language, cultural references and context. Because of these variables, each hour of recording could easily vary between 10-12 hours.

By using Trint, an artificial-intelligence assisted transcription software, we were able to reduce transcription time on certain interviews. We found that the software had an easier time understanding certain accents and speech patterns, and this is most likely due to the lack of diversity of seed data the software was trained on. Although the other interviews were manageable, the software would often misinterpret accents and insert combinations of words that seemed to match what the interviewee was saying. As a result, those of us transcribing these interviews took much longer than the others. Reflecting

on this finding, we saw a potential equity problem: would interviews with individuals who spoke differently be less likely to be transcribed and shared because of the additional effort required to produce transcriptions? If that was the case, then the preferred interviews would be uploaded, transcribed, and continuously fed into the artificial intelligence learning software, thereby reinforcing the existing bias. We hope transcription software companies like Trint are taking feedback from users like AEMP on these issues to enhance their software.

Project Process Part II: Editing

Following the transcription process, we moved into the second phase of our editing towards our final deliverable of narrative audio clips. We were instructed by Alexi to craft a "paper cut", which would act as the script of our audio clip. The Trint software allowed us to download a Word document version of the highlighted sections of our interview including the timecodes of the dialogue. A "paper cut" serves as a rough draft of the audio clip and building it allowed us to craft a cohesive story arc from the long-form interview. We could easily manipulate the text of the "paper cut" moving around the dialogue, cutting and pasting pieces of the interview. We then workshopped our paper cuts with Alexi and were given very helpful feedback regarding where information was redundant or needed to be more fleshed out.

Finally, we created a final audio clip using differing audio editing software, including Adobe Premiere Pro and Audacity, depending on our preferences and capabilities with audio. We were generally able to follow the timecodes of the audio in our paper cuts in producing our audio pieces; however, we found that at times our audio did not carry the tone or power we were hoping to capture. When that was the case, we returned to our original full-length interview to find new audio to supplement our narrative. Our clips differ in length from 5-12 minutes long, and they also range in style from audio clips to podcast-style pieces to full videos.
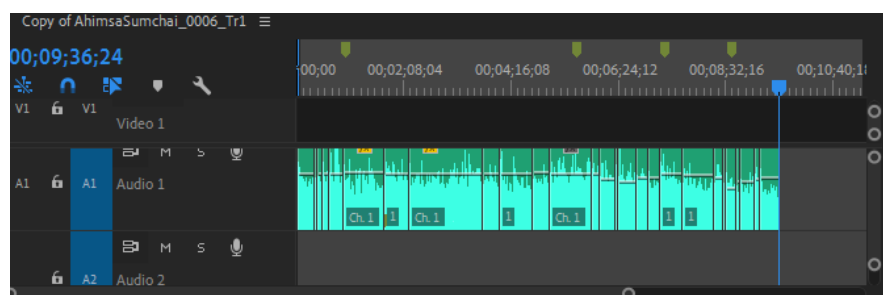
Screenshot of Adobe Premiere Pro Editing Software

As we edited the audio clips, we were also involved in a much heavier-handed process of transforming the narratives of the interviewees. We discussed as a group attempting to build our narratives with a focus on elevating the activism and resilience of the interviewees, attempting to craft full, balanced narratives of their experiences and working against focusing exclusively on hardships they have faced. We tried to grapple with the power of our editing tools, recognizing that how we choose to craft a sentence or a few words is a representation of not only the individuals interviewed but the communities they come from and the histories they carry with them. We felt privileged to edit these interviews, and we worked hard to represent our interviewees in their authentic voice and capture as best we could a detailed, nuanced portrayal of their story.

Project Part III: Final Product

While the process of our work for AEMP was incredibly important, the real power of this work comes from the narratives of the interviewees. With that in mind, we want to highlight the individuals that we had the honor of listening to and explain some of our individual decisions in the editing process.

Linda Parker Pennington is a San Franciscan native, entrepreneur, and mother. She is highly accomplished and incredibly passionate about the issues facing the Bayview neighborhood community. Since she moved there around 10 years ago, Linda has become an activist and community organizer at the forefront of her community. In her interview, one theme that really stuck out to me was her relentless pursuit of the truth, and her dogged perseverance to thrive in a situation that feels dire and unfair. She moved to Hunter's Point, not realizing that it was a previous Superfund Toxic Waste site with startlingly high rates of radiation. The developer had intentionally misinformed all of the residents of the new neighborhood, and this put thousands of people at risk. Linda worked hard to uncover the truth of the situation, and she discovered a long history of lying, scamming, and cover-ups. She organized her community to act through a letter-writing campaign, by attending public hearings, and by seeking the truth in their own way.

When crafting Linda's shorter clip, there were a few things I focused on. I wanted to highlight her resilience and perseverance, even in the face of powerful institutions. I also wanted to highlight her real, emotional responses to her discovery of how unfair her situation was and her concern for her young son. Given these general themes, I worked to craft a story that felt raw, real, and informative. I decided to use a "podcast" style format, overlaying her story with music, sound clips, and even my own voice to explain

situations and create a mood. I'm proud of the final result, and I worked hard to preserve her authenticity and complicated relationship with the neighborhood.

Dr.Ahimsa Sumchai was born in raised in southeast San Francisco, and alongside running her private medical practice, she has been active in environmental justice issues in the Bayview Hunters Point Community since 1997. Dr. Ahimsa Sumchai's father like many African Americans of his generation in the Bayview worked in the Shipyard; tragically, he died prematurely, and his death was attributed to Pulmonary Asbestosis. Dr. Ahimsa Sumchai was the physician on his medical record, and his x-ray findings alongside other Shipyard workers ignited a civil action litigation against the Shipyard. As a result of her personal ties and professional expertise, her work has focused on pushing back against the political and development forces attempting to transfer the parcels from the Hunters Point Shipyard, laden with radioactive and other toxic materials, into land for public reuse and residential development. Since her involvement on the Restoration Advisory Board (RAB) for the transfer of the Shipyard in 2000, Dr.Ahimsa Sumchai has stayed resilient and firm in her stance that the Shipyard is not safe for residential development and continues to push for a moratorium on development. Dr. Sumchai has also called for a toxic registry in order for the Bayview community to have the tools to demonstrate that the high levels of health disparities they face can be attributed to the Shipyard and other industries in their community.

The wealth of experience and information Dr. Ahimsa Sumchai shared in her interview led me to craft two separate clips. I decided to distill the interview into one clip, which tells the narrative of Dr. Ahimsa Sumchai's connection to the Shipyard through personal experience of her father's death and her professional experience as a medical doctor observing the adverse health effects of the Shipyard on the Bayview community. The second clip dives into the drama of the Shipyard remediation centering on the transfer of Parcel A into public reuse, in order to elucidate the forces opposing and pushing for the transfer. In Dr. Sumchai's words, I highlighted Dr. Ahimsa Sumchai's activism in the RAB and the mobilization of community groups, and I underscored the fraud and political lobbying that allowed for land from a federal Superfund site to be deemed acceptable for residential development. It was very helpful to receive feedback from Alexi throughout the process of creating a papercut in order to understand how to build a story arch and find ways to glean the most information from the interview without creating redundancies. I found Dr. Ahimsa Sumchai's life experience enthralling, while transcribing the interview, and I felt extremely privileged to be tasked with creating narrative pieces from the interview by crafting the audio clips that could inform people about the Shipyard remediation and illuminate the close connection of Dr.Ahimsa Sumchai to her activism.

Adoubou Traroa is different than the other subjects of interviews in this project. He's an immigrant from Côte d'Ivoire who arrived in the Bay Area on a Fulbright Scholarship. He earned his master's degree in teaching English from San Francisco State University and started working at the African Immigrant Refugee Resource Center, but he soon left to found the African Advocacy Network (AAN) to have an African-led organization help new immigrants from the continent in the Bay Area. The organization offers translation and legal services and also helps new immigrants find housing, something that has become increasingly difficult in the Bay Area. In his interview he discusses the difficulties that immigrants from Africa face, including systemic underemployment because their advanced degrees are not valued by employers, and the discrimination that they face as Black people in the U.S. Furthermore, he says that the African community (compared to other immigrant communities) isn't as strong and calls for greater unity and organization to help Africans Advocate for one another. I chose to turn Adoubou's interview into a video since I already had some experience with editing. Perhaps the hardest process was finding appropriate footage to include so that the viewer did not get bored of one shot for the entire duration of the interview.

Kirby Lewis is native to the San Francisco Bay Area. Born in Oakland and subsequently raised in Vallejo, Kirby spent his life in the region and served in the US Military as an air traffic controller. Following his career in the military, Kirby spent years as a commercial truck driver, delivery goods in and out of the city. Tragedy struck when the 2008 financial crisis hit, and he lost his home. He subsequently suffered illness and was homeless in the streets and shelters of San Francisco for almost 5 years. His fortunes turned when he became a tenant of SF landlord Judy Wu through a Department of Veterans Affairs' Homes for Heroes program. To Kirby, Judy was a savior and considered her actions of turning single family properties into multi-unit rentals specifically for stable-minded veterans a much-needed solution for the homeless veteran situation in the city. The city council and inspectors took an opposite stance and accused her for abusing the Veterans Affairs' program and violating building codes. A lawsuit was brought against her and a part of her settlement required her to remove more than a dozen existing units. This outcome, despite benefiting certain tenants who were to stay in place, would ultimately displace many veterans and send them back to the streets. Kirby expressed frustration at the city's actions and decisions and defended his landlord in front of the city council. His experience and perspective could have been easily lost to the tides of time had it not been for oral history projects like this one, and can serve as a sobering reminder to city officials and building code inspectors that their decisions, however well intended, can cause dramatic and disproportionate pain to a small group of vulnerable individuals.

Leaoits Martin is a Bayview Commons native that has lived in the area for 51 years. While living in the area he made contact with representatives from Greenaction, a non-profit organization, who wanted to know if he was willing to help pass out fliers to locals about the organization. After participating in this initial outreach, Leaotis has now been a part of the organization for the past twelve years. He now works as a Bayview Hunters Point Community Organizer & Outreach Specialist who informs residents about pollution, health and justice issues, and how they can be involved. His experience working on the Navy shipyard sparked his interest in environmental justice after he realized the contamination in the shipyard was prevalent. The integrity he displayed by quitting his job at the shipyard and telling others it was not safe to work there has held true to this day.

Community Power Map

Along with the audio clips and transcriptions, one of our final deliverables was to integrate our work into an online platform. As a group, we decided on the concept of a Community Power map. The idea of the community power map is largely based off the ideas and practices of another project that the Anti-Eviction Mapping project was in charge of, the Narratives of Resistance map. AEMP has produced many types of maps and data-driven mapping projects; indeed, that is the main mission of their project. The Narratives of Resistance project blended data and narrative, creating an interactive map that told real, human stories in a place-based map format. The stories were located as pins in the map, and the point of the project was to blend data and human histories, expertly weaving together narratives of resilience and displacement with powerful data visualization.

We were inspired by this map, so we decided to build our own community power map. The inspiration for the Community Power map came from Alexi and the rest of the AEMP team. Our goals with it were to integrate our audio or visual stories in connection with the place they were talking about, uplift and provide access to these oral histories by integrating it into AEMP's website and highlight the power of narratives of resistance in a visual mapping format. This community power map would be similar to a Story Map, an interactive storytelling platform that visualizes and contextualizes and allows a user to explore at their own whims.

The power of this map comes from its multimedia contextualization. We decided to use a platform called Prezi, which is an interactive presentation platform that allows a user to "move" through virtual space. We thought that this worked perfectly with the content we were trying to display, and indeed it did. We

created a power map over the background of San Francisco, with "pinpoints" representing each of our interviews. Here is a [link to our map](), and here is a screenshot:

While this project seemed initially successful and allowed us to navigate around a map and highlight neighborhood-based stories of resilience, it became clear that to fully integrate our audio, we would need another platform. During the scope and time of our project, we did not have time to transfer all of our data to another platform.

The idea of a Community Power Map has transformed, then, into a suggestion for future work and a possible next step in integrating the various multimedia clips we created into a greater project scope. The idea of a power map is highly in line with work that AEMP has always done, and this type of blended integration of story and data is immensely powerful. Our suggestion with a community power map is to make it publicly available, and perhaps even more interactive: it could be used as a street exhibit, or at workshops, or even AEMP's new website platform. While there are many ways that we wish we had gone with this map, we are still proud of the work that we put in, and hope to see it integrated in some capacity.

Reflection

Our original interest in gaining a deeper understanding of the patterns of evictions, displacement and gentrification in the Bay Area was certainly surpassed by being exposed to the resources of the Anti-Eviction Mapping Project, including their repository of oral histories, maps, reports and zine that can be employed as tools to document and advocate against displacement of marginalized communities in the Bay Area. Through these resources and our close work with the interviews conducted by AEMP, we were able to build a nuanced understanding of the forces of tech industry and predatory real-estate development at play in displacement, while gaining knowledge from the interviewees that there is a need for greater influence of community voices in reshaping housing policy. The work AEMP does to elevate the narratives of marginalized communities by collaborating with residents, artists, researchers and activists serves as a model for us on how to push back against community displacement with place-based collective memory and by capturing current community needs and resilience.

Reflecting on our ability to be involved in the creation and editing process of an online oral history archive is important because our deliverables are the culmination of a ten-week process. Being involved in the creation of the transcripts that will be on the AEMP's website for the world to see was amazing. Whenever you are able to work on something that you know will have an impact on others it always gives a fulfilling sense. While going through the creation and editing process for our transcripts and audio stories, we as a team began to understand how real of a problem eviction is, and why AEMP's work is so important.

Another takeaway we learned was that transcripts can lose a lot of information despite having completely correct text. We realized this when reading snippets of each other's transcripts. Although we adhered to our goal of rendering as close a replica to the actual event as possible, there were many instances where meaning was lost, and the speaker's character did not come across. For example, sarcastic statements could not be conveyed in our transcription and could only be understood by listening to the audio in conjunction. Another example was hearing the intensity of pauses and silence or voice quivering when encountering emotional segments of an interview.

These interviews provided an avenue for marginalized, resilient communities to voice their stories and concerns. Often times, these individuals are either not presented opportunities to or cannot afford the means to attend public forums and engage in a democratic process of decision making. By collecting their voices and aligning their messages, oral history projects can provide a greater variety of perspectives and

give a deeper level of connection than simply reading reports, transcripts, and findings. These stories can then be used as a learning and reflection opportunity for future communities and leaders to learn about the personal impacts of decisions at the individual's level, and they can be used as a tool for collective memory of the history of community power and activism.

Conclusion

This project has taught us valuable lessons about what it means to listen, to provide space for narratives, and work together as a team. Overall, this project was for our class, Sustainable Cities, so it is important to reconnect our work with the larger implications of sustainability.

There are many distinct ways that this project contributed to sustainability. This project connects to the four pillars of sustainability that we learned about in this class in a myriad of different ways, and forced us to ask the question at the center of this class: sustainable for who? AEMP contributes to environmental quality by highlighting stories of environmental injustice and providing a pathway to environmental advocacy. The stories and data visualizations that AEMP produces are catalysts for a larger effort for environmental quality in the Bay Area and beyond. The work we did for this project also helped us understand the implication of economic vitality, especially for marginalized populations. The current state of evictions and gentrification in the Bay Area are the central issue that AEMP revolves around, and this work helps come to this pillar of sustainability from different angles, attacking wage gaps, unemployment rates, unfair property taxes, and home ownership disparities with their publications. Perhaps the pillars that AEMP, and our work for them, most adamantly support are social equity and cultural continuity. The project seeks to gain a focused, local, empathetic understanding of issues facing individuals and communities, and highlight community histories that are so often left unpreserved or written over. The act of listening to these types of narratives and uplifting community-based activism is direct work in the field of sustainability and can help communities come together and thrive.

Above all, this project taught us that the pursuit of sustainability is interdisciplinary, complicated, and requires an open heart. Listening to the stories in the interviews we transcribed and worked with was incredibly eye-opening and inspiring, and showed us just how complicated and necessary this kind of work truly is. Ultimately, we are immensely grateful for the opportunity to work with and learn alongside this incredible organization, and it gives us all hope for the future of sustainability work in the Bay Area and beyond.

Works Cited

Allensworth, Ariana Faye; McElroy, Erin; and Hall. Adrienne R. (2019). (Dis)location/Black Exodus and
the Anti-Eviction Mapping Project. Web.
https://www.radicalhistoryreview.org/abusablepast/?p=3191

Anti-Eviction Mapping Project (2018) *AEMP Handbook by The Anti-Eviction Mapping Project (AEMP).*
In: Capous-Desyllas M., Morgaine K. (eds) Creating Social Change Through Creativity. Palgrave
Macmillan, Cham