

World Forum for Acoustic Ecology WFAE Newsletter

Volume 6, Number 2. March-April, 2009
WFAE Newsletter

WFAE NEWS



Sound Megalopolis: Cultural Identity and Sounds in Danger of Extinction. The National Phonoteque and the Mexican Forum for Acoustic Ecology will have the honor of hosting the next major event for the WFAE, a conference designed as an academic space allowing reflection on a rarely studied and explored subject in Mexico: acoustic ecology. The five day event meets March 23-27.

The conference with the theme of *Sound Megalopolis: Cultural Identity and Sounds in Danger of Extinction* invites researchers, sound artists, musicians and sound professionals to attend conferences, workshops, installations and presentations of sound and audiovisual works, which will be performed by professionals and artists from 16 countries from the acoustic ecology and soundscape world community.

The conference will feature keynote speakers: Dr. Derrick de Kerckhove, Director of the McLuahn Program in Culture and Technology and Dr. Barry Blesser reviewer and current Consulting Technical Editor for the Audio Engineering Society journal. The conference will also include local Soundwalks and an excursion to significant sites outside Mexico City. Visit the [conference web site](#) for full information. The conference is sponsored by The National Council for the Culture Arts - Through The National Phonoteque of Mexico, and is supported by the World Forum for Acoustic Ecology. Photo: Nigel Frayne

AFFILIATE NEWS

AUSTRALIAN FORUM FOR ACOUSTIC ECOLOGY (AFAE) by Anthony Magen

The [AFAE](#) remains a small group. Being a very small group the actions of the organization there is a core number that meet bi-monthly to discuss AFAE business and catch up on local and international issues / ideas.

One important issue that is currently underway is the preparation of the SOUNDSCAPE Journal, that has seen some activity from members, in the preparation of grant applications and logistics, with regard to the journal. Some interest from new members has been useful in the ongoing development of the AFAE roles as SOUNDSCAPE editors for 2009 and we are excited about this opportunity.

Anthony Magen has continued to facilitate Soundwalks throughout Australia in a variety of forums from the annual series at the now NOW Festival an improvised music festival, to the inclusion by the Urban Design Forum whose members range from local council managers to students to State Government bureaucrats. This diversity of participants is certainly encouraging in creating awareness about issues in the soundscape.

Nigel Fryne continues to be a fulcrum on which the WFAE balances and i would like to thank him for his dedication and commitment to the WFAE but also his ongoing roles in the AFAE. His jobs are so numerous, it is a wonder he has the time for anything else. Much respect!

Finally, the AFAE wish a successful and fulfilling experience, to all those involved in the upcoming WFAE conference in Mexico.

UK AND IRELAND SOUNDSCAPE COMMUNITY (UKISC) from UKISC listserv

The [Unit for Sound Practice Research](#), Goldsmiths, University of London is offering an Art and Soundscapes Lecture Series in March and April. A schedule of lectures and performances that includes Barry Truaz, March 18th and Hildegard Westerkamp on April 20th.

Sound artist James Wyness, a member of the UKISC, presents a series of soundscape studies which explore the representation of Harestanes as a natural environment. This April 1- June 7th installation is accessible from 10:00 - 17:00 daily at the Harestanes Countryside Visitor Centre, Ancrum Jedburgh, Scottish Borders. As a sound artist Wyness uses the media of recorded environmental field recordings and text in this work. [Read More](#). (PDF)

CANADIAN ASSOCIATION FOR SOUND ECOLOGY (CASE) by Andrea Dancer

On the west coast of Canada, spring is already re-tuning the air and ears are perking up like crocuses. Vancouver New Music annually hosts a series of soundwalks composed by the Vancouver Soundwalk Collective. On April 19th, 2009, CASE board member Andrea Dancer leads a soundwalk entitled "The University of British Columbia center and periphery: a soundwalk through the alternate universe-city." [Check out the details online](#) and listen to past soundwalks.

On the other side of the planet, Hildegard Westerkamp will be speaking at the 8th SCHOOL OF SOUND International Symposium, 15 - 18 April 2009, Southbank Centre, London. [See for details online](#). While in London she will also present her work at Goldsmiths, University of London and together with students will re-visit the London Soundwalk of the mid-seventies, as documented in the [European Sound Diary](#) (ed. R. Murray Schafer. p.92).

With an ear to the summer, the Canadian Association for Sound Ecology is in the final planning stages of their 4th conference/retreat. Entitled "Negotiating space/place in the changing Soundscape", the retreat will include Helmi Järveluoma, Hildegard Westerkamp, Charlie Fox and Eric Powell with more speakers TBA shortly. It will be held at The Haven resort on Gabriola Island in the beautiful Gulf Islands of British Columbia from June 19-21, 2009. Look for details soon on our [web-site](#) or email case@magma.ca.

AMERICAN SOCIETY FOR ACOUSTIC ECOLOGY (ASAE) by Andrea Polli

ASAE Welcomes New Chapter: Midwest Society for Acoustic Ecology. Chicago-based members of the World Listening Project (WLP) have established the Midwest Society for Acoustic Ecology (MSAE), and [MSAE](#) has now become the newest chapter of the American Society for Acoustic Ecology. Individuals, groups, and institutions residing in the Midwestern United States are encouraged to join.

The World Listening Project (WLP) was formed by Brett Balogh, Chad Clark, Noé Cuéllar, Daniel Godston, Eric Leonardson, and Jayve Montgomery in 2008 to promote a better understanding of the world and its natural environment, societies, and cultures through the varied listening practices and field recording. The WLP welcomes new subscribers to its [discussion forum](#). For more information about becoming a member of the Midwest Society for Acoustic Ecology (MSAE), please contact Eric Leonardson: eric@ericleonardson.org. See [attached overview](#) of the MSAE by Eric Leonardson.

ASAE's New York Chapter puts out another great CD and many Giant Ear))) web radio programs. The [New York Society for Acoustic Ecology](#) has a new CD called Inside/Out NYC that is available at free103point9.org as part of their Dispatch series. Proceeds go directly to support NYSAE's ongoing activities.

NYSAE's Giant Ear))) show airs every Sunday from 7-9pm on free103point9.org with new content on the last Sunday of every month.

The February '09 GIANT EAR))) show, "San Francisco Bay Area Soundscapes: Real and Imagined" has been produced by NYSAE in collaboration with ASAE's unofficial bay area chapter, [BASE](#) and features recordings from Chris Watson, Jim McKee, Andrew Roth, Robert Behrs, Joseph Lawrence, James Goode, Aaron Ximm, and Jeremiah Moore, among others.

Other '09 Giant Ear))) shows are:

- January - "All Over the Map" hosted by David Watson
- March - Edmund Mooney and Andrea Williams present "..."
- April - Jonny Farrow hosts "Owl Sounds" and "Birds Ear View"

SOUND BITES:

Playing golf can 'damage hearing' (BBC) Modern clubs make more noise hitting the ball. Keen golfers are being warned by doctors that they could be risking their hearing for their sport. [Read More](#).

Mosquitoes make sweet love music. (BBC) Amorous mosquitoes "sing" a mating duet by beating their wings together in harmony, US scientists have discovered. [Read More](#).

Honk If You Love Quiet. (LA Times) Traffic noise is growing sharply in communities across the country – wealthy, poor, urban, rural. The volume of vehicles, particularly heavy big rigs, has climbed steeply over the last decade. And people are driving faster, further amping up the noise. [Read More](#).

New Delhi Motorists Drive With Their Ears (NPR) If you're not enjoying your commute this morning, we offer this consolation: It could be worse. You could be driving in India. Motorists in India like to honk their horns to alert other drivers. One man is trying to reform drivers' behavior. Morning Edition, February 17, 2009. [Listen](#).

Will Montgomery on the changing uses of field recordings. (The Wire 300) Field recording is now commonly encountered both as an artistic practice in its own right and as a component of experimental music and sound art. There has been much debate on listserves about the lines, if any, that can be drawn between these activities. [Read More](#).

Maps chart noise in urban areas (BBC) The information will be used in attempts to reduce noise pollution. Residents in 23 towns and cities in England are to be given the chance to monitor noise levels in their area using interactive map. [Read More.](#)

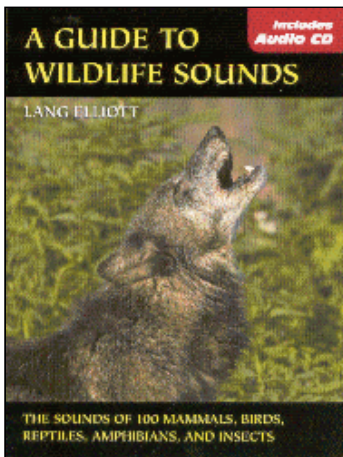
A Walk in the Woods: Right or privilege? By Richard Louv (Orion). Recently I began asking friends this question: Does a child have a right to a walk in the woods? Does an adult? To my surprise, several people responded with puzzled ambivalence. [Read More.](#)

Leave No Child Inside. By Richard Louv (Orion). The movement to reconnect children to the natural world has arisen quickly, spontaneously, and across the usual social, political, and economic dividing lines. [Read More.](#)

Muzak firm files for bankruptcy. (BBC) Muzak was often used in elevators in skyscrapers Muzak Holdings, the US company known for providing background music in lifts, has filed for Chapter 11 bankruptcy protection. [Read More.](#)

Birds Change Songs to Suit Urban Life, Study Finds. (National Geographic) A new study says that birds living in major cities sing shorter, faster songs that are higher-pitched than those sung by their brethren in the forests. [Read More.](#)

RESOURCES:



A Guide to Wildlife Sounds: The Sounds of 100 Mammals, Birds, Reptiles, Amphibians and Insects

By Lang Elliott

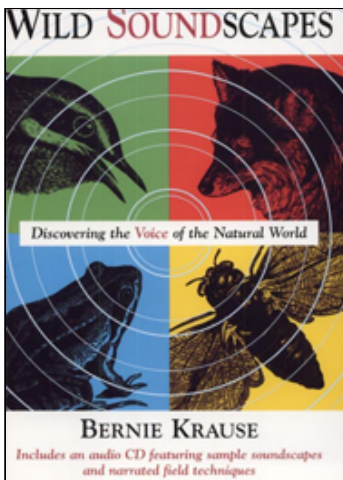
Edition: illustrated

Published by Stackpole Books, 2005

ISBN 0811731901, 9780811731904

106 pages

From the howl of the timber wolf to the chatter of cicadas, the natural world is alive with sound. In this newest audio guide from Lang Elliott and NatureSound Studio, the songs, calls, buzzes, rattles, and other sounds of one hundred species are brought together to form a vivid aural portrait of animal life east of the Great Plains. Lavishly illustrated with full-color photographs for each species plus information on range, habitat, and behavior. An hour-long audio compact disc is also included. [Publisher web page.](#)



Wild Soundscapes: Discovering the Voice of the Natural World

By Bernie L. Krause

Edition: illustrated

Published by Wilderness Press, 2002

ISBN 0899972969, 9780899972961

168 pages

Wild Soundscapes is the first comprehensive guide to listening to--and recording--nature. Learn how to tune in to nature's biophonies, or creature symphonies; how to use simple microphones to hear more; and how to record, mix, and play with sounds you gather. Keep it simple or launch yourself into a new creative field. Whether you're an amateur naturalist, novice field recordist, musician, want to create your own natural sound library, or just want to gain further appreciate of the natural world, this is the book for you. Bernie Krause, a professional field recordist and bioacoustician, shares his expertise in exploring nature's sonic landscapes. Wild Soundscapes comes with a full-length CD, narrated by Krause, sampling a variety of natural sounds: the crashing sea, the singing of ants, the bugling of Yellowstone elk, the plop of falling Costa Rican crabs, and more. With the help of this CD, Krause demonstrates techniques and tricks for field recording success. [Publisher web page.](#)



Field Recordings from Barbados

By [Michael Peters](#)

Field Recording Series by Gruenrekorder

Gruenrekorder / Germany / 2009 / Gr 063 / LC 09488

This recording is in two parts. Part 1. Whistling Tree Frogs (25:23) was recorded in Bathsbeba on the wild east coast of Barbados. Every nightfall is celebrated by a chorus of a million whistling tree frogs (*Eleutherodactylus johnstonei*), singing over a background of palm trees rustling in the wind, and the distant drone of the Atlantic Ocean.

Part 2. Giant Bamboo (25:21) finds that on even a moderately windy day, the bamboo

produces a wide range of sounds, from piano (leaving space for the occasional birdsong or frog whistling) to a sudden fortissimo, turning the bamboo stems into a clattering, rustling, squeaking percussion orchestra. This one was recorded in a magical tropical garden called "Flower Forest". Recorded April 2004 directly to DAT



Adobe Flash Player is no longer supported

One Square Inch of Silence

By Gordon Hempton and John Grossmann
Free Press, March 2009
Hardcover, 368 pages
ISBN-10: 1416559086
ISBN-13: 9781416559085
368 pages

One Square Inch (the book) began when a New York literary agent read an article about my work at One Square Inch (the place) by John Grossmann that appeared in Delta Airlines in-flight magazine, Sky. She recognized that the loss of quiet from our lives was more than an article—it was a far reaching subject that literally touched everyone’s life but few knew it.

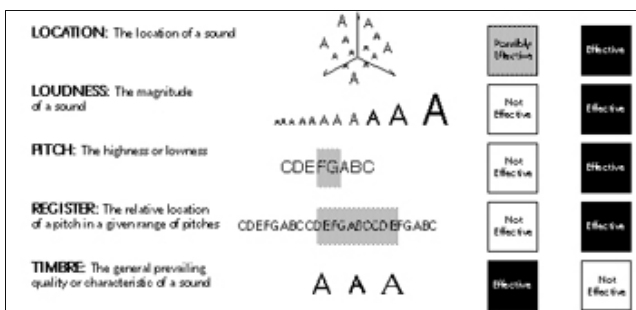
Frankly, John and I balked at her invitation because we knew

the subject well enough that to cover it well would require at least two years of diligent work with uncertain rewards, a fact that no doubt accounted for the absence of other books on the subject. However, doing something that could make a real difference weighed in heavily. "What better opportunity would exist to save silence? If not now, when?" were two nagging questions every time I hiked up the Hoh to One Square Inch (the place). I knew John was patient listener and had the tenacity of bulldog for accuracy. But did I trust John enough to reveal my most inward thoughts (and doubts) that I had reserved only for private moments alone in aural solitude? There could be no holding back to do this right. We slowly inched forward. First with the book proposal, this proved our suspicions immediately true. Twice as much work as we had calculated. But the story was uncommon, and we knew it. It would take place across America, we could be the ears for the reader to hear the land rise in its own defense against noise. And what about the logistical nightmare of scheduling places, people and events? Why worry about what will happen next—as with all true adventures, something always happens next . Our journey began just before April Fool’s Day, 2007, ready to fire-up my rickety old VW bus, "Here we go!" we said over the phone. And go we did. [Publisher web page.](#)



Trained as a musician, acoustic biologist Katy Payne was first to discover that humpback whales compose ever-changing song to communicate, and first to understand that elephants communicate with one another across long distances by infrasound. We hear what she has learned about life in this world from two of its largest and most mysterious creatures. [Listen to broadcast.](#)

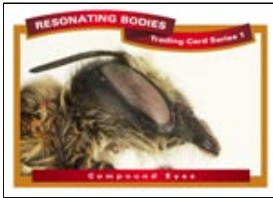
RESEARCH and PROJECTS



Sound and Geographic Visualization by [John Krygier](#). This chapter discusses the use of realistic and abstract sound for geographic visualization applications. Examples of how and why sound may be useful are developed and discussed. Uses of sound in geographic visualization include sound as vocal narration, as a mimetic symbol, as a redundant variable, as a means of detecting anomalies, as a means of reducing visual distraction, as a cue to reordered data, as an alternative to visual patterns, as an alarm or monitor, as a means of adding non-visual data dimensions to interactive visual displays, and

for representing locations in a sound space. The chapter concludes with research issues concerning sound and its use in

geographic visualization. This article was published as a chapter in the now out-of-print book *Visualization in Modern Cartography* (MacEachren & Taylor eds., 1994). [Read Full Article](#).



RESONATING BODIES: Images, video, audio, and text bring together arts, science, ecology and community on the web.

[Resonating Bodies](#) is a series of mixed media installations and community outreach projects which focuses on biodiversity of pollinators indigenous to the natural and urban ecosystems of the Greater Toronto Area. The integrated media installations illuminate aspects of local biodiversity such as bumblebee colonies and their foraging activities, ultraviolet bee vision, pollinator/plant co-evolution, solitary bee and wasp nesting life/life cycles, and colour-coded DNA barcodes (a novel new technique for species identification pioneered by Canadian researchers).

The two installations of the project, "Bumble Domicile" (2008) and "Nest Wall" (2009-2010), highlight distinct features of local bumble bees (which are social) and of local solitary bees and wasps through observation of the physical world, visual and audio transformations, scent, touch and genetic and other biological information. "BumbleDomicile" (July, 2008 at *new* gallery, Toronto) highlighted distinct features of bumble bees through an observation hive, garden, visual and audio transformations, scent, touch, and biological information.

This installation / community outreach project featured works by Sarah Peebles, Rob King, Anne Barros and Robert Cruickshank, created in collaboration with bee biologists and other researchers in Canada and the U.S.A. "Nest Wall" will refer in form and content to "trap-nested" wild pollinators which the public can observe emerging, nest-building, visiting flowering plants and collecting materials at "Pink Condo", in Franklin Children's Garden on Toronto Island, from Spring through Fall. Pink Condo is made up of specially designed observation nest blocks which we monitored in 2008. [Visit site](#).

OPPORTUNITIES: EVENTS

March 23-27, 2009

International Conference: Sound Megalopolis (Cultural identity and sounds in danger of extinction) Mexico City, Mexico.

~::~ Researches, teachers, sound producers, musicians, and individuals will gather in Mexico City to explore issues of cultural identity and the soundscape. Sponsors: The National Council for the Culture Arts - Through The National Phonoteque of Mexico, supported by the World Forum for Acoustic Ecology.

March 31, 2009

The BBC Radiophonic Workshop: History and Legacy - July 3, 2009 University of Northampton, UK

~::~ This conference aims to explore the work of the BBC Radiophonic Workshop and its legacy since its closure. The intention is to provide a forum that brings together the range of research currently being undertaken by different disciplines in this area, including media studies, music, media history, performance and studies of popular culture.

The conference will provide presentation of papers, sound installations and screenings and potential topics could include but are not limited to:

- The influence of the Workshop on popular music
- The work of its members, including Delia Derbyshire, Daphne Oram and Desmond Briscoe
- The development of synthetic sound design
- The Radiophonic workshop and cultural history
- The technical development of electronic music (eg. Musique concrete, tape recorders, synthesizers)
- Sound and music effects in broadcast drama
- Cultural significance of the Dr Who theme

April 15, 2009

Art + Design Lecture Series

Columbia College Chicago, Chicago, Illinois

Founders of the World Listening Project will hold a panel discussion in the Art+Design Lecture Series from 6:30 p.m.– 7:30 p.m. on Wednesday, April 15 at Columbia College, Chicago. Brett Balogh, Chad Clark, Daniel Godston, Eric Leonardson, and Jesse Seay are the panelists. Topics include local soundscape recording and mapping projects such as the Favorite Chicago Sounds, radiophonic space as it relates to natural environments, and the mission of the World Listening Project within the context of acoustic ecology. The A + D Lecture Series is hosted by Columbia College's Art + Design Department: http://www.colum.edu/Academics/Art_and_Design/ For more info contact Eric Leonardson eric@ericleonardson.org

April 15-18, 2009

The 8th SCHOOL OF SOUND International Symposium Southbank Centre, London

~::~ Since 1998, the SOS has presented this stimulating and provocative series of master classes by practitioners, artists and academics on the creative use of sound with image. Directors, sound designers, composers, editors and theorists working at the highest levels of art and media show us the soundtrack from unexpected perspectives. [Read](#)

[More.](#)

Please send proposals of no more than 300 words for 20-30 minute papers, together with your designation to richard.hollingum@northampton.ac.uk no later than 31st March 2009. Proposals for panels of up to three speakers are also welcome.

April 20, 2009

Listening to Our Planet

Conaway Center, Chicago, ILL

~::~ Listening to Our Planet is a daylong event that celebrates the Earth and its natural beauty and resources, and raises awareness about environmental issues. This multi-disciplinary event is a part of Columbia College's Critical Encounters Earth Week 2009 program, organized under the theme of "Human / Nature"<http://www.colum.edu/criticalencounters/> Listening to Our Planet will showcase art works by individuals and community groups, including the World Listening Project. Participating departments and programs include the Columbia College English Department and New Millennium Studies program. This event meets 10 a.m.-6 p.m. Monday, April 20 at the Conaway Center, 11 S. Wabash Ave., 1st floor, Columbia College, Chicago, IL 60605. For more info contact Daniel Godston dgodston@gmail.com

Deadline for applications: April 30th, 2009

Mamori Sound Project 5th Annual Workshop/Residency for sound artists & composers

Mamori Lake (Amazon, Brazil)

November - December 2009 / 2 weeks

~::~ Conceived and directed by Francisco López "Mamori Sound Project" is a 2-week workshop/residency for professional and semi-professional sound artists and composers with previous experience in the area of sound experimentation and field recordings. It takes place at Mamori Lake, in the middle of the Brazilian Amazon, and involves theoretical/discussion presentations, field work and studio work. The workshop/residency has a special focus on creative approaches to the work with field recordings, through an extensive exploration of natural sound environments. It does not have a technical character but is instead conceived and directed towards the development and realization of a collective project of sonic creation with the interaction of all participant artists/composers

Francisco López, director of "Mamori Sound Project", is internationally recognized as one of the major figures of the experimental music and soundart scene. He is also a Ph.D. ecosystem biologist, with more than twenty years of teaching experience in Spain and Latin America. His experience in the field of sound creation and work with environmental recordings spans over a period of thirty years. His work has been released by more than 180 record labels worldwide and he has been awarded three times with honorary mentions at the competition of Ars Electronica Festival. He has realized hundreds of field recording projects, commissions, live performances, sound installations and workshops, as well as research in entomology and ecosystem dynamics, in 50 countries in the five continents, with a particular emphasis on tropical areas in the Americas, Africa and Australasia. He has been directing and organizing "Mamori Sound Project" since 2005 and he has a detailed sonic knowledge on its surrounding environments.

Anyone interested, please contact Francisco López directly: e-mail: franciscolopez@franciscolopez.net Web: <http://www.franciscolopez.net>

May, 2009

Open Call for Works

Giant Ear))) New York

~::~ Scott Sherk will be hosting the May edition of Giant Ear))) the two-hour internet radio program sponsored by the New York Society of Acoustic Ecology. The program will be based on recordings of 24-hour periods of specific places. Scott is interested in hearing your recordings and your strategy for making comprehensible the aural soundscape of one place over a 24 hour period. Please send submissions in mp3 format through an upload service (yousendit, etc.) or email me for snail mail. Include in your submissions a statement about how your recordings were made. Send submissions to: scottsherk27@yahoo.com. Learn more about [Giant Ear online](#).

September 14-18, 2009

XXII IBAC Conference

Lisbon, Portugal

~::~ The 22nd International Conference of the International Bioacoustics Council (IBAC) will be held from 14-18 September 2009 at Calouste Gulbenkian Foundation in Lisbon, Portugal. Following the tradition established over 35 years ago, the IBAC meeting fosters interactions among scientists interested in the factors that regulate sound production in animals. Moreover, IBAC meetings aim to bring together, in informal settings, biologists from different specialists (ethologists, physiologists, taxonomists, etc) with engineers, sound archivists and amateur sound recordists, to foster discussion and exchange of ideas.

The scientific program will be composed of sessions of invited speakers integrated with contributed short talks and poster presentations. Please visit the conference [website](#). Call for paper submission and early registration deadline: **May, 10th.**

WFAE: INFORMATION

✦ WFAE MEMBERSHIP

Become a member of a WFAE Affiliate organization. Download a [membership](#) form today.

✦ WFAE BOARD AFFILIATE ORGANIZATIONS

- American Society for Acoustic Ecology (ASAE): contact-asae@wfae.net
- Australian Forum for Acoustic Ecology (AFAE): contact-afae@wfae.net
- Canadian Association for Sound Ecology (CASE): contact-case@wfae.net
- Forum Klanglandschaft (FKL): contact-fkl@wfae.net
- Japanese Association for Sound Ecology (JASE): contact-jase@wfae.net
- Suomen Akustisen Ekologian Seura (Finnish Society for Acoustic Ecology): contact-fsae@wfae.net
- UK and Ireland Soundscape Community (UKISC): contact-ukisc@wfae.net

✦ WFAE AFFILIATE WEB SITES (Current):

- [American Society for Acoustic Ecology](#)
- [Australian Forum for Acoustic Ecology](#)
- [Canadian Association for Sound Ecology](#)
- [Finnish Society for Acoustic Ecology](#)
- [Forum fuer Klanglandschaft](#)
- [Japanese Association for Sound Ecology](#)

Issues of this publication dating back to 2004 are archived [online](#). Back copies of *Soundscape, The Journal of Acoustic Ecology* are also available.

The World Forum For Acoustic Ecology has a MySpace account and welcomes friends from around the world working in the field of acoustic-ecology to join us. If you have a MySpace account sign in and then access [WFAE MYSPACE](#) on line. Click on "Add Friend" and become a partner in creating this network gathering place for ear-minded friends on the Internet.

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MSAE: NEW ASAE Chapter by Eric Leonardson

On February 8, 2009 the Chicago-based members of the World Listening Project (WLP) agreed to establish the Midwest Society for Acoustic Ecology (MSAE), an affiliate of the American Society for Acoustic Ecology and the World Forum of Acoustic Ecology. Individuals, groups, and institutions residing in the Midwestern United States are encouraged to join. The future website of the Midwest Society for Acoustic Ecology will be at <http://mwsae.org>.

It was agreed that the WLP would be a project supported by the MSAE. In a sense the WLP is giving birth to its parent organization, and over time it is expected that the MSAE will clarify its relationship to the WLP and future initiatives over a large geographic region comprising the Midwestern United States.

Historically The World Listening Project (WLP) is a not-for-profit organization that formed by Brett Balogh, Chad Clark, Noé Cuéllar, Daniel Godston, Eric Leonardson, and Jayve Montgomery in 2008 to promote a better understanding of the world and its natural environment, societies, and cultures through the varied listening practices and field recording. Through workshops, forums, lectures, and festivals the WLP seeks to encourage worldwide opportunities for collaboration, education, research and experimentation across the disciplines of the arts, humanities, and the social and natural sciences. This effort draws much of its inspiration from R. Murray Schafer, the Canadian composer, author, and founder of the field of Acoustic Ecology. Its first organized efforts in acoustic design were led by Schafer in the Vancouver-based World Soundscape Project.

The WLP has earned the interest of and gained momentum from the growing participation of an international group of individual sound artists and phonographers who are collaboratively defining its mission with regard to Internet sound mapping, field recording, and other web based technologies. West Coast founders include Steve Barsotti (Seattle) and Bernie and Katherine Krause (Glen Lake, CA). Through its professional links and the WLP's Internet discussion forum the founders quickly connected and grew into an international community. The WLP enjoys the participation of Anna Friz (Toronto), Linda O'Keefe (Dublin), Jerome Joy (Nice), among many others beyond its base in Chicago. The WLP's relationship with the New York Society for Acoustic Ecology has also been instrumental in establishing the MSAE.

The WLP welcomes new subscribers to its [discussion forum](#). Subscribing offers an opportunity to join in the WLP's process of defining how diverse listening practices and field recording can be explored. Among the initiatives under development are the [WLP web site](#) and an online journal for presenting research, techniques, recordings, and theories of field recording.

For more information about becoming a member of the Midwest Society for Acoustic Ecology (MSAE), please contact Eric Leonardson: eric@ericleonardson.org.