

World Forum for Acoustic Ecology

WFAE Newsletter



March-April 2012
Volume 9, Number 2

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WFAE President's Report: by Nigel Frayne

In the two months since our last Newsletter we have survived the festive season and welcomed in the New Year, 2012. Traditionally this is a time for rest and family holidays in the southern hemisphere and a time for hibernating in the North. It is a period where our affiliates are not particularly active yet we emerge in March already seriously into the year.

One person who has been active for our benefit is our webmaster and Newsletter publisher, Gary Ferrington. Gary has continued to develop the resources of the WFAE website especially his new initiative, [Soundscape Explorations](#) - a directory of online videos related to acoustic-ecology. Take a look and, like the 17,000 plus people before you, discover an amazing array of fascinating topics about the soundscape.

Eric Leonardson, President of the ASAE, has activated a [WFAE Facebook](#) page and we are 'liked' by over 200 people which, along with our listserv, provides plenty of online presence for discussions on acoustic ecology. We are also currently considering a new form of listserv, moving away from the old style email list to a browser based model. More news on that later.

Meantime, our affiliated friends in Greece, no doubt very distracted by the difficult events going on around them, continue to work on last year's journal. We understand that this is now very overdue but we ask our members and subscribers to continue to be patient and give due consideration to the difficult task being undertaken by the Journal guest editors. It is getting close to completion now and will be printed and distributed very soon.

So, with the year powering on we look forward to July and the conference that we have endorsed in Darmstadt. This is the next big opportunity for our friends and members from across the world to catch up and exchange ideas. The WFAE has been granted access to facilities that will allow for Board meetings and we look forward to meeting up again face to face. This is so important for maintaining our organisation and the links between our affiliates. Please make a point of visiting the [conference website](#) and consider coming along and presenting your ideas, research and plans while engaging with others in our broad community. We hope to see you there.

the global composition

Conference on Sound, Media and the Environment
July 25-28 2012, Hochschule Darmstadt, Media Campus Dieburg, Germany



Courtesy - [AEI](#)

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WFAE: AFFILIATE REPORTS

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JASE Chapter News. By Yoshio Tsuchida. A Sound Education Workshop will be held on Saturday, March 3rd at the Kanazawa Institute of Technology between 13:00-17:00. The theme is "Field recording for positive listening".

Participants are asked to seek out and record "the sound of doors" beforehand. A door is an interface between in and outdoor acoustic space and the transition between the two soundscapes is the topic to be shared. It is an activity that R. Murray Schafer suggested in his book of "A Sound Education".

This workshop is one of a series of workshops that will be held by the Sound Education Working Group of the SAJ in various cities throughout Japan. Contact: tsuchida (at) neptune.kanazawa-it.ac.jp for more information.

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Composer, sound artist, and producer, [Christopher Preissing](#) will be releasing The 'Empty Space' on the [net label](#). This project has been developed in partnership with the MSAE and The World Listening Project. The release features works by Preissing as well as compositions by Chad Clark, Eric Leonardson, Anton Mobin, kikiilimikilii, Peter Memmer and Greg O'Drobinak.

Eric Leonardson is organizing a *Phono+ Photo panel Discussion* to be held February 29th at 4:30 at The School of the Art Institute of Chicago. The emphasis will be on sound recording as an art form in its own right. Panelists include Bill Fontana (William and Stephanie Sick Distinguished Professor), curators from the Art Institute of Chicago, and SAIC faculty in Art History, Photography, Sound, and Art and Technology Studies. See the [Events Calendar](#) for details related to this event.

For more MSAE information see our [web site](#) or [Facebook](#) page.

**New York Society for Acoustic Ecology (NYSAE)** By NYSAE Chair Edmund Mooney. NYSAE member [Jonny Farrow](#) performed [Feed3+](#) in the flesh on Friday February 17th as part of [Make Sound\)\)\) 2012](#). [Feed3+](#) is a colorful audio/visual improvisation utilizing a no-input feedback system that generates the audio, and a Jitter-manipulated video feedback system that generates the visuals. The visuals create an instant score for the audio





**HSAE Chapter News** Submitted by Ioanna Etmektsoglou. The *Hellenic Society for Acoustic Ecology*, responding to the death of about ten beaked whales (Cuvier's) in the northern beaches of Corfu island--most probably due to seismic surveying in the greater area--organized in February a [workshop for children](#) to increase awareness about ocean life and sounds in the sea. In this workshop, children played sound games in water using a hydrophone and learned about fish and marine mammal hearing, about masking, echolocation, seismic surveying and sonars. The presentation included selections from the video "*Sea of Sound: Journey into the surprising world of ocean sound*". This excellent educational resource, was sent to us by Dr. Christopher Clark and his team from *The Cornell Lab of Ornithology*. We thank them and highly recommend this DVD as an educational tool for understanding the sounds of the ocean (natural, animal, anthropogenic) and the nature of their interaction.

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The ASAE is composed eight regional chapters. News coordinator: Andrea Polli

Bay Area Sound Ecology (BASE) By Jeremiah Moore. BASE will hold a public soundwalk Sunday April 22nd in honor of Earth Day, at Lands End in San Francisco. Exact location and time will be announced via our web site and facebook page. For more information see the [BASE web site](#) or [Facebook page](#).

Midwest Society for Acoustic Ecology (MSAE) By Jay Needham. Southern Illinois University and The Midwest Society for Acoustic Ecology welcome ASAE Vice President [Andrea Polli](#) to Southern Illinois University on March 24th. Dr. Polli will be delivering the opening keynote address for 'Antarctica, Imagined Geographies', SIUC's interdisciplinary initiative focused on the southern continent. Her talk, titled, It's a "Question of Risk: Climate, Data, Art and Science Collaborations in Extreme Environments" will be at 4:30 pm in the Morris Library's Guyon Auditorium on the SIUC campus. In addition to her talk, Andrea will

performance. Feed3+ is the sum of three interdependent feedback loops: the audio, the video, and the performer's reading and manipulation of the score.

Make Sound))) is an exhibition/performance by MFA candidates and recent MFA recipients in sound art, installation and performance at Zhou B. Art Center, Chicago curated by ASAE President Eric Leonardson, Julia A. Miller and Christopher Preissing that includes works from dozens of painters from around the country plus a special sound installation by my colleague Ethan Rose titled "Movements" that involves approximately 100 modified music boxes!

Jonny Farrow also hosted The WGXC [Distract and Disable Program](#) on Saturday February 18th. You know it had to happen eventually: a show about BIGFOOT. That's right, Sasquatch, the Yeti, freakin' Chewbacca, Andre the Giant in a mohair jumpsuit, whatever. Besides the fact that this was Glue Banta's last episode hosting the Distract and Disable Program, a special guest who calls himself Pac-Man calls in (several times) to fill him in on his latest Bigfoot research. This is no joke, not just a plaster cast of a big footprint. Keep your eyes focused for updates about the Glue Banta's next move. 'Distract and Disable' Lives on WGXC! For more information visit the [NYSAE](#).

Other ASAE Chapters: See the following Chapter Internet sites for additional events and news: ([ColoSAE](#)) Colorado Society for Acoustic Ecology; ([NEFAE](#)) New England Form for Acoustic Ecology; ([PNW](#)) Pacific Northwest Society for Acoustic Ecology; ([SCSE](#)) Southern California Sound Ecology; ([SWSAE](#)) Southwest Society for Acoustic Ecology.

Visit Other WFAE Affiliates For Event News





also be leading a sound workshop in the Shawnee National Forest on March 25th.

The SIUC and MSAE collaboration continues in April when [Antarctica, Imagined Geographies](#) hosts the art and research of [Douglas Quin](#). Professor Quin will be on the Carbondale campus to perform a new composition on April 14th. Works by sound artists [Cheryl Leonard](#), [Jay Needham](#) and [Andrea Polli](#) are also on the concert program. The concert will be at the Chris Moe Theatre on the SIUC campus, April 14th at 7:30 pm. For details relating to [Antarctica, Imagined Geographies](#), please refer to our chapter's [webpage](#)

Foro Mexicano de Ecología Acústica



United Kingdom and Ireland
Soundscape Community



MSAE and The World Listening Project are partnering for an April 22nd [Earth Day event](#).

What do you hear when you listen to the Earth? The World Listening Project invites you to participate in "Listen to the Earth," a global event that happens during Earth Week. Listen to the Earth activities include listening to one's soundscape, field recordings, soundwalks, performances, other practices that pertain to acoustic ecology, and more. Please email [worldlistening at gmail dot com](mailto:worldlistening@gmail.com), with 'Listen to the Earth' in the subject line if you would like to participate. For further updates/info please visit the [Worldlistening Project](#).

~~ continued next column ~~

WFAE Executive and Affiliate Officers. Recent changes in the WFAE Executive and Board membership has generated interest in those who have volunteered of their time to serve the World Forum for Acoustic Ecology and its many Affiliates. The following provides that information with the caveat that the most recent listing of Affiliate Officers and Board Representatives is dated 2011 and will be updated in the near future.



President and Treasurer: Nigel Frayne is a Sound Designer with a background as a rock musician, sound engineer, a theatre sound designer and a graduate in composition and music technology from Latrobe University

His expertise in sound design and electroacoustic soundscaping encompasses a unique blend of design and technical skills developed through broad experience. In 1996 he formed his own company, Resonant Designs, specialising in Soundscape and Electroacoustic Design..

Widely travelled throughout the USA, Europe and Asia as a senior designer for sound and electroacoustic soundscaping, his projects have included museums, aquariums, science and exhibition centres, shopping and arts and leisure precincts from San Diego to Irian Jaya, Bunbury (Western Australia) to Kuala Lumpur, Genoa to Auckland.

Nigel is a recipient of R&D and travel grants from the Australia Council and has presented at the Sound Design Symposium in Paris (2004), Acoustic Ecology conferences in the U.K. and Canada and guest presented at universities in Australia and Canada. Resonant Designs was selected by RMIT University to join its exhibition 'Hot Spots' at the 2004 Architecture Biennale in Beijing.

Nigel is actively involved in the broader issue of sound design in the environment as WFAE President and also serves as President of the Australian Forum for Acoustic Ecology (AFAE). [Click2Read](#) full biography.



Vice President: Eric Leonardson is an accomplished Chicago-based composer, radio artist, sound designer, instrument inventor, improviser, visual artist, and teacher. He has been active in Chicago's art, sound, and performance scenes since the 1980's.

Leonardson is director of the World Listening Project (founded in 2008) and founder (in 2009) of the Midwest Society for Acoustic Ecology, a regional chapter of the American Society for Acoustic Ecology (ASAE). He is currently President of the ASAE

Leonardson's writings on sound have been published in books and journals since the late-80s, in Musicworks, Leonardo Music Journal, eContact! and the World Forum for Acoustic Ecology Newsletter.

Leonardson is a recipient of an Illinois Arts Council Media Arts Fellowship (2002 and 2006). He is currently an Adjunct Associate Professor in the Department of Sound at The School of the Art Institute of Chicago. [Click2Read](#) to read full biography.



Secretary: Gary Ferrington is a Senior Instructor Emeritus at the University of Oregon where he served as chair of the College of Education's Instructional Systems Technology graduate program from 1973-1998. He taught courses in multimedia design with an emphasis on audio production.

Now, in retirement, he volunteers with local arts organizations helping to develop media arts programming with an emphasis on film and video.

He has been volunteering with the WFAE since the mid-1990's as WFAE Secretary, web coordinator, member of the Soundscape Journal editorial committee, and editor of the WFAE Newsletter. He continues to write about media literacy education and acoustic-ecology and has been published in the Journal of the IVLA, TechTrends, Telemedium, Journal of the ISTE, and numerous other educational publications.

WFAE Board and Affiliate Officers (to be updated soon):

BOARD MEMBERS OF THE WFAE AND ITS AFFILIATES**World Forum for Acoustic Ecology (WFAE)**

Hill Hiroki Kobayashi: *Board Chair*
 Nigel Frayne: *Board Past Chair & AFAE Rep.*
 Andrea Polli: *ASAE Rep.*
 Andrea Dancer: *CASE Rep. & External Relation*
 Lorenz Schwarz *FKL Rep.*
 Noora Vikman: *FSAE Rep.*
 Andreas Mniestris: *HSAE Rep.*
 Masami Raker Yuki: *JASE Rep.*
 Perla Olivia Rodriguez: *MFAE Rep.*
 John Levack Drever: *UKISC Rep.*
 Gary Ferrington: *Secretary and Webmaster*
 Hildegard Westerkamp:
Chair Journal Committee

Australian Forum for Acoustic Ecology (AFAE)

Anthony Magen: *President*
 Nigel Frayne: *Treasurer and WFAE Rep.*
 Luciano Furfaro: *Secretary*
 Derek Thompson, Miyuki Jokiranta,
 Jim Barbour: *Committee Members*

American Society for Acoustic Ecology (ASAE)

Jim Cummings: *President*
 Andrea Polli: *Vice President, WFAE Rep.*
 Dave Aftandilian: *Communications/Publications*
Coordinator
 Michelle Nagai: *Secretary/Treasurer, Membership*
Coordinator
 Jonny Farrow: *NYSAE Chapter Rep.*
 Eric Leonardson: *MWSAE Chapter Rep.*

Canadian Association for Sound Ecology (CASE) / Association Canadienne pour l'Écologie Sonore (ACÉS)

Nadene Thériault-Copeland: *President*
 Don Sinclair: *Secretary/Treasurer*
 Andrea Dancer: *WFAE Rep.*
 Lisa Gasior, Audrey Churgin,
 R. Murray Schafer: *Members at Large*

Forum Klanglandschaft (FKL)

Gabriele Proy: *President*
 Lorenz Schwarz: *Vice-President,*
General Manager;
 Anke Haun: *Co-ordinator Germany,*
 Francesco Michi: *Co-ordinator Italy*

Suomen Akustisen Ekologian Seura (Finnish Society for Acoustic Ecology—FSAE)

Heikki Uimonen: *Chairperson*
 Noora Vikman: *Vice-chair and WFAE Rep.*
 Meri Kytö: *Secretary Treasurer*
 Pessi Parviainen, Helmi Järviluoma-Mäkelä:
Members-at-large
 Ari Koivumäki, Olli-Taavetti Kankkunen,
 Simo Alitalo, Outi Kautonen: *Deputy members*

Hellenic Society For Acoustic Ecology (HSAE)

Ioanna Etmektsooglou: *President*
 Katerina Tzedaki: *Vice President*
 Evangelia Drakou: *Secretary*
 Kimon Papadimitriou: *Treasurer*
 Andreas Mniestris: *Member & WFAE Rep.*

Japanese Association for Sound Ecology (JASE)

Masami Raker Yuki: *Chairperson*
and WFAE Rep.
 Tsuchida Yoshio: *Secretary*
 Shimizu Emiko: *Treasurer*

Foro Mexicano de Ecología Acústica (MFAE)

Lidia Camacho: *President,*
 Perla Olivia Rodriguez: *WFAE Rep.*

United Kingdom & Ireland Soundscape Community (UKISC)

Management Committee
 Neil Bruce: *Webmaster*
 Tsai-Wei Chen: *Membership, Treasurer*
 Isobel Clouter: *Projects*
 John Levack Drever: *Chair, WFAE Rep.*
 Rahma Khazam: *Editor Chief*
 Pedro Rebelo, Matthew Sansom: *Secretary*
 Ian Stonehouse

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WFAE: SOUND BITES



Bee hive hums recorded to monitor insects' health (BBC) Monitoring devices are being put in bee hives across Scotland as part of a project to keep an eye on their health. The monitors record temperature and use a microphone to record the hum the bees make while working and resting. [Click2Read](#)

Converting human brainwaves into speech (BBC) Scientists have unveiled a new technique for decoding human brainwaves and then converting them into speech. The technique may one day make it possible to communicate with patients who are unable to talk. [Click2Read](#)

Where Do You Find Peace in New York? (New York Times) Allan Ishac's "New York's 50 Best Places to Find Peace and Quiet," a guidebook he started in 1991, offers a rich trove of suggestions for any New Yorker who wants to get away from — but perhaps not too far away from — the busy bustle of the city. [Click2Read](#)

Soundscape is a benchmark for East End. (City Messenger). It may look like your average bench but a steel structure on Rundle St. East provides more than a seat for city workers and shoppers to rest their feet as they are equipped with sound systems that are playing sounds from rainforests and the bush, such as waterfalls and birds chirping. [Click2Read](#)

Saving The Sounds of History (BBC) From Vietnamese spoon music to the first ever recording of bird song, the BBC presides over an extensive sound archive. The fact it almost wound up on a scrap heap only to be saved by a "temp" is one of the great untold stories of broadcasting history. [Click2Read](#)

Restored Edison Records Revive Giants of 19th-Century Germany (New York Times) The unlabeled recordings, all housed in the same wooden box, had been found in 1957. But their contents remained unknown until last year, when Jerry Fabris, the curator at the Edison laboratory, used a playback device called the Archeophone to trace the grooves of 12 of the 17 cylinders in the box and convert the analog electrical signals into broadcast WAV files. [Click2Read](#)

To Flirt In Cities, Birds Adjust Their Pitch (NPR) A big part of being a bird is singing, often to attract other birds. Sometimes it's hard to do that amid all the noise in a city. For birds, it's like living in a bar, scientist Peter Marra says. "Those sounds compete with low-frequency sounds," Marra says, and that makes it hard for birds that sing at a lower pitch



to hook up. But there's no stopping love, and Marra has found that those birds are changing their tune. [Click2Read/Hear](#)

Why do urban birds sing differently? (BBC) Urban birdsong is significantly different from rural birdsong because birds in cities use buildings to bounce sound and project further, according to new research from the University of Aberystwyth.

Dr Rupert Marshall, lecturer in Animal Behaviour at Aberystwyth University, explains how birds' song has adapted to the urban and rural environment. [Click2Hear](#)

Looking for benefits in birdsong. (BBC) Although there has been a lot of research on responses to nature in vision - for example, showing that hospital patients respond to treatment better if they see images of landscapes rather than urban walls - relatively little has been done on sound. [Click2Read](#)



Keeping informed: Acoustic-Ecology Sound Issues. Jim Cummings, former President of the ASAE, heads the [Acoustic Ecology Institute](#) in Santa Fe, New Mexico, USA. His organization has launched a news and science blog and twitter account to make available cup-to-date information available to the public related to issues in the field of acoustic ecology.

City Council's Noise Squad Hits Small Screen (4NI) Belfast City Council's 'noise police' hit the small screen with these 'silent heroes' in a documentary screened on BBC1. [Click2Read](#)



Enjoy the silence (Daily News Miner) Composer Erik DeLuca is used to going to a place and immersing himself in natural sound. That is his specialty. He discovered that things don't work quite that easily at Denali National Park the middle of winter. [Click2Read](#)

The Joy of Quiet (New York Times) In barely one generation we've moved from exulting in the time-saving devices that have so expanded our lives to trying to get away from them — often in order to make more time. The more ways we have to connect, the more many of us seem desperate to unplug. Like teenagers, we appear to have gone from knowing nothing about the world to knowing too much. [Click2Read](#)

Listen to sounds of our city (The Gazette) Everyone can picture Montreal's famous sights: the view of glittering skyscrapers from the Champlain Bridge, milling crowds on St. Catherine St., skaters at Beaver Lake and the orange glow of a wood-fired bagel oven. But what of its sounds? [Click2Read](#)

About Soundscape of European Cities and Landscapes. Reducing sound level, the focus of EU environmental noise policy, does not necessarily lead to improved quality of life in urban/rural areas, and a new multidisciplinary approach is essential. This project presents a MEMORANDUM OF UNDERSTANDING For the implementation of a European Concerted Research Action designated as COST Action TD0804 Soundscape of European Cities and Landscapes. [Click2Read](#) document.

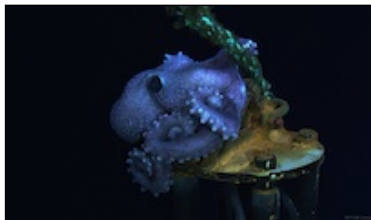


The Sound of Silence (Conde Nast Traveler) There are fewer and fewer places to flee the cacophony of human activity, but much more is at stake than peace and quiet: The noise from gas drills, airplanes, and other industry is drowning out mating calls, disrupting migrations, and driving species to the brink. [Click2Read](#) Virginia Morell's report.

Grand Canyon Call For Action. The US National parks are thought to be among the quietest places on earth. But their peace and solitude are threatened by unnecessary noise, especially at Grand Canyon National Park. Senator John McCain (R-AZ) has filed an amendment to the Senate Transportation Bill (S.1813) that would short-circuit the public process on a plan to restore natural quiet to Grand Canyon National Park. The amendment would allow for additional noise from low-flying, commercial air tours. [Click2Read](#) more.

OCEAN SOUND ARTICLES:

Listening to the Deep Ocean (The PRI's World) Benoît Pirenne walks down a winding rubble path in a fjord on Canada's Vancouver Island. He points toward the water, to a sign that reads, 'WARNING: CABLE.' The cable connects to a network of scientific instruments deep in the Pacific Ocean called NEPTUNE Canada (NEPTUNE stands for North East Pacific Time-Series Underwater Networked Experiments.) The network was set up by Pirenne and his colleagues at the University of Victoria two years ago. It continuously monitors the ocean environment, recording all sorts of information, including sound. [Click2Read](#)



Understanding Noise Pollution in the Oceans. (The PRI's World) Over the last century, we humans have filled the oceans with noise. Most of our commerce happens through ships which are noisy. We're increasingly exploring the marine environment for oil, using airguns and underwater explosions. So, how is this noise pollution affecting marine animals?

[Click2Read.](#)

Whales 'stressed by ocean noise' (BBC). Noise from ships stresses whales nearby, researchers have shown. Ships' propellers emit sound in the same frequency range that some whales use for communicating, and previous studies have shown the whales change their calling patterns in noisy places. [Click2Read](#)

Whale stress linked to noise in 9/11 analysis (3 News). An ocean experiment that was accidentally conducted amid the shipping silence after September 11 has shown the first link between underwater noise and stress in whales. [Click2Read](#)

Drifting in Static (National Geographic) The deep is dark, but not silent; it's alive with sounds. Whales and other marine mammals, fish, and even some invertebrates depend on sound, which travels much farther in water than light does. The animals use sound to find food and mates, to avoid predators, and to communicate. They face a growing problem: Man-made noise is drowning them out. "For many of these animals it's as if they live in cities," says marine scientist Brandon Southall, former director of the National Oceanic and Atmospheric Administration's (NOAA) ocean acoustics program. [Click2Read](#)

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WFAE: EVENTS CALENDAR

February 29, 2012 - 4:30 to 6:00 p.m

Phono+Photo Panel Discussion

**School of the Art Institute of Chicago Room 120 Sculpture Space
280 South Columbus Drive, Chicago IL 60603**

Join the SAIC Sound Department's Weekly Colloquium for a special Panel Discussion on the development of sound recording as an art form in its own right. Co-hosted by the Departments of Sculpture and Sound, the discussion compares the evolution of environmental, non-music sound recording, or phonography, to the historical development of photography. Panelists include Bill Fontana (William and Stephanie Sick Distinguished Professor), curators from the Art Institute of Chicago, and SAIC faculty in Art History, Photography, Sound, and Art and Technology Studies. Listen via the live stream on Free Radio SAIC www.freeradiosaic.org

Panelists:

Katherine Bussard, SAIC Art History & AIC Curator

Shawn Decker, SAIC ATS & Sound

Lisa Dorin, AIC Curator

Ken Fandell, SAIC Photo

Bill Fontana, William and Stephanie Sick Distinguished Professor

Anna Friz, SAIC Sound, Post-doctoral Fellow

Lou Mallozzi, SAIC Sound

March 2-4, 2012 AudioLab 12.01

Kingcombe Centre

Lower Kingcombe, West Dorset UK

AudioLab12.01 will involve round table discussions, screenings, live performance, supper and a walk in the beautiful surroundings of the [Kingcombe Centre](#) at the heart of the peaceful hamlet of Lower Kingcombe in West Dorset. Artist present site-responsive work and performance, and debate "Sound", "Art", "Environment". Further Information: pva.org.uk

March 3, 2012: Kinokophonography 13:30-15:00

Aomori Contemporary Art Centre in Aomori City, Japan

Kinokophonography is an evening of sharing sound recordings, exploring the experience of listening and discussing what these recordings and the process of making them can bring to life. [Click2Read](#)

April 15th and 22nd Soundwalks - Vancouver, B.C.

Vancouver New Music offers free community sound walks, rain or shine, during the month

of April in Vancouver. [Click2Read](#) schedule.

**May 13-18, 2012: Acoustics 2012 - Hong Kong
Hong Kong Convention and Exhibition Center**

Acoustics 2012 is a joint meeting of the 163rd meeting of the Acoustical Society of America (ASA), the 8th meeting of the Acoustical Society of China (ASC), the 11th Western Pacific Acoustics Conference (WESPAC) and the Hong Kong Institute of Acoustics (HKIOA) organized by the Hong Kong Institute of Acoustics. The conference will provide the best opportunity for engineers and scientists in all fields of acoustics to learn about and share their work with colleagues from around the world. [Conference web site](#).

**May 16-19, 2012 The 46th annual ARSC Conference
Eastman School of Music, Rochester, New York**

ARSC Annual Conferences encourage open sharing of knowledge through informative presentations, workshops, and panel discussions. Tours, receptions, and special local events heighten the camaraderie that makes ARSC conferences lively and enjoyable. A pre-conference workshop will be held on Wednesday, May 16, 2012. Additional details on the conference and workshop will be provided on the [conference web site](#).

May 18-19, 2012 Conference: 'Hearing Landscape Critically: Sense, Text, Ideology' University of Oxford, Oxford UK

This conference – the first of three such meetings to be held between 2012 and 2014 – brings together more than 30 papers covering a diverse range of historical and geographic sites, genres, and theoretical perspectives, viewed from multiple disciplinary angles (including music studies, social and urban geography, history, architecture, and landscape studies). Keynotes will be delivered by Prof. David Matless (Nottingham) and Prof. Julian Johnson (RHUL). Registration for the conference is now open, with concessions for students, members of Oxford universities and members of the Royal Musical Association. Visit the [conference website](#) or book [directly online](#).

**May 18-20, 2012 Sounds, Stories and Springtime: An Audio Retreat
Catskills Mountains, New York**

Spend a weekend in the Catskills honing your skills as a sound recordist and storyteller while reinvigorating your creative spirit. Veteran Producers Jim Metzner and Eileen McAdam lead this immersive experience in field recording, listening, and the art of bringing stories to life with sound. Limited to eight intermediate producers, the workshop offers personal attention and also leaves time for reflection, community, and learning from each other. [Click2Read](#) more.

**June 29-July1, 2012 28th Annual Field Recording Workshop
San Francisco State University's Yuba Pass Field Station**

The Nature Sounds Society (NSS) will present its Twenty-eighth Annual Field Recording Workshop June 29-July 1, 2012, at San Francisco State University's Yuba Pass Field Station, in the beautiful Sierra Nevada Mountains.

The field workshop is an opportunity for participants to learn about nature sound recording and technical equipment during daily sessions in the field with experienced recordists. Evening presentations will feature world-renowned nature recordist Bernie Krause, and others to be announced. The workshop is open to both amateurs and professionals, and families are welcome. Accommodations are in tent cabins in a beautiful setting beside the Yuba River. For more information, contact the [Nature Sounds Society](#).



July 2-5, 2012: European Conference on Underwater Acoustics. Edinburgh, Scotland

The 11th European Conference on Underwater Acoustics (ECUA) provides a key international forum for presentation of the latest research and developments in underwater science and engineering. The main topics for the conference are: underwater acoustics; acoustical oceanography; engineering acoustics and signal processing in acoustics. [Conference web site](#).

**July 6-14, 2012: Sound Symposium XVI
St. John's, Newfoundland and Labrador.**

Sound Symposium is an international celebration of Sound - a catalyst for the generation of new ideas and new directions in music, visual and performance art. [Facebook](#).

July 26-28, 2012: "The Global Composition" Conference on Sound, Media and the Environment. Hochschule Darmstadt Media Campus, Dieburg, Germany

What role does media play and relation to its commodification of sound? Are there valid approaches to or even successful examples of shaping the soundscape in ways that are beneficial or at least acceptable for a majority? Are there strategies for overcoming the societal, political and economic hindrances that inhibit the inclusion of auditory considerations in the making of a sustainable society? What is the role of art in developing paradigms for auditory solutions applied to our living environments? Conference details are now available on "The Global Composition". Confirmed Keynote presenters are so far: Bill Fontana, R. Murray Schafer, and Hildegard Westerkamp. For updates check the conference [web site](#).

**August 17-25, 2012: World Congress of Acoustic Ecology
Arc-et Senans - France / Saillon - Switzerland**

The first World Congress of Acoustic Ecology was held in 1997 at the Abbaye de Royaumont, in France. The objective was to highlight the nascent discipline of acoustic ecology with the perspective of taking the sonic dimension into account as part of the protection, preservation and creation of human and natural environments. Now, a second congress will be held from August 17 to 25, 2012. Visit the Congress [web site](#).

**September 7-9 and November 23-25, 2012: Field Recording Workshop
Norwich, UK**

This two-day course aims to teach you the skills necessary and give you hands-on experience with some of the latest equipment. The course is suitable for aspiring wildlife film-makers, camera operators, camera assistants, producers and sound recordists. It is taught by Chris Watson, one of the world's top wildlife sound specialists who regularly works for the BBC, and assisted by audio specialist Jez Riley French. [Click2Read](#)

**September 26-28, 2012: AudioMostly 2012: 7th Conference on Interaction with
Sound. Corfu, Greece**

Audio in all its forms – music, sound effects, or dialogue - holds tremendous potential to engage, convey narrative, inform, dramatize, create attention and enthrall. However, in computer-based environments, for example games, nowadays the interaction abilities through and with sound are still not sufficiently explored. The Audio Mostly Conference provides a venue to explore and promote this untapped potential of audio by bringing together audio experts, content creators, interaction designers, and behavioral researchers. [Click2Read](#)

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WFAE: OPPORTUNITIES

Call For Short Articles (on-going)

WFAE Newsletter

The WFAE Newsletter is calling for short articles of about 700 words in length for its Feature section published six times a year. If you have a topic related to the field of acoustic-ecology that you would like to write about, let us know. Send an initial concept outline to wfae.newsletter@gmail.com.

Deadline: March 2, 2012: Open call for works celebrating Cage's radio compositions. To celebrate the John Cage Centennial in 2012, an open call for proposals around Cage's compositions with, for, and about radio is issued. Selected proposals will be broadcast on free103point9's FM radio station (WGXC 90.7-FM in upstate New York) and streamed online throughout a month-long program in September.

Submissions are due on March 1, 2012, and may be made in three categories: recordings of a specific Cage radio composition (old or new), live performance of a specific Cage radio composition (presented remotely or on-site), and works in homage (original projects inspired by Cage's radio work.) [Click2Read](#) details.

Deadline: March 15, 2012 - Registration deadline

Ecoacoustic Exploration of the Tibetan Plateau - July 5-28, 2012

This unique course of study will examine the acoustic characteristics of the Tibetan Plateau, and analyze human-environment interaction using measurements and observations of the sounding world. We will learn specialized audio recording techniques and equipment such as high-altitude recording, surround-sound recording, hydroponics, wind recording, and directional sound. We will employ analysis software to explore complex human-nature dialectics, and software to direct our own ecoacoustic projects.

Guest lectures will help us understand the music, art, dance and story of Tibet's ancient art forms. We will simultaneously engage with contemporary music in both rural and urban contexts. The fluidity of Tibetan nomadic life stands symbolically opposed to the Great Wall of China's fixedness. At the end of the trip we will visit the Great Wall of China, hike on it, and listen to the sounds of this, the greatest human-made barrier. [Download brochure](#). Apply online at: [Study Abroad-University of Virginia](#).

Deadline: March 16, 2012: Call for contributions

Sound-Gender-Feminism-Activism

Post-graduate Research Event London College of Communication, University of the Arts, May 17th 2012. We invite submissions for 10 minute contributions relating to aspects of research in the context of sound, in its various creative and theoretical forms, and gender. This is an open call and we welcome responses from all relevant disciplines and will accept a variety of formats from short academic presentations to more experimental

contributions.

We are looking to share research with a view to establishing a network of researchers and practitioners working in these areas. The final format of the event will be generated around the contributions received.

Please send expressions of interest, including the theme, topic and format of your presentation, of around 100 words and a short biography of no more than 100 words by March 16th 2012 to soundartsevent@crisap.org. Supported by [CRISAP](#)

Deadline: March 16, 2012 - Call for Proposals

The Trans-X symposium - Deep Wireless Festival May 25-26

The Trans-X symposium, part of the Deep Wireless Festival of Radio & Transmission Art, will focus on transmission art, with particular interest in paper contributions that summarize, examine or reframe traditions and histories of transmission art practices, technology, education and pedagogy. Additionally, we are very interested in paper presentations that go beyond the local contingent to give a sense of what new technologies of international transmission activity might sound like. Proposals related to any aspect of transmission art practice are welcome. Submit a 500-1000 word abstract, and a biography of 250 words or less, to the symposium's [Review Committee](#).

Deadline: March 30, 2012: "The Global Composition" Conference on Sound, Media and the Environment.

**Hochschule Darmstadt Media Campus
Dieburg, Germany**

Proposals are invited for papers/posters, workshops, roundtable discussions, applied and artistic contributions, relating, but not limited to the conference's main topics.

Suggested topics include:

- the idea of a collaborative and sustainable macro-soundscape or global composition
- sound design/soundscape design/soundscape creation
- influencing environmental sound – environmental sounds' influences
- methods of perceiving/analyzing/creating/reconstructing soundscapes
- the role of technology and media in enhancing/obstructing sound(scape) awareness and critical listening
- (media) ecological approaches as the basis for listening cultures
- pedagogical aspects of listening
- media aesthetic/media cultural education and listening
- recent research on environmental sound, acoustic ecology and related issues

Providing a specially positioned "Next Generation" thread, the conference is very interested, to create a forum for young scholars, scientists, artists as well as for students, and encourages them to send in their proposals.

Submission information and updates about keynote speakers and the conference program can be found at the [Conference web site](#).

April 16-22, 2012 Listen to the Earth - World wide activities

What do you hear when you listen to the Earth? [The World Listening Project](#) invites you to participate in "Listen to the Earth," a global event that happens during Earth Week. Listen to the Earth activities include listening to one's soundscape, field recordings, soundwalks, performances, other practices that pertain to acoustic ecology, and more. Please email worldlistening@gmail.com, with 'Listen to the Earth' in the subject line if you would like to participate.

Deadline: May 1, 2012

Jeu de temps / Times Play (JTTP) 2012 - Call for new works

A large multi-leveled project of the Communauté électroacoustique canadienne (CEC) Canadian Electroacoustic Community, JTTP is an annual project aimed at promoting and celebrating new electroacoustic works from young and/or emerging sound artists/composers from (or living in) Canada. [Details online](#).

On-Going Call: Sound is Art

With 3000+ subscribers, Sound is Art is a great place to share your work be heard! To learn more visit the [Sound Is Art](#) web site.

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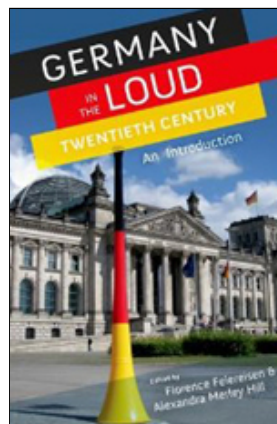
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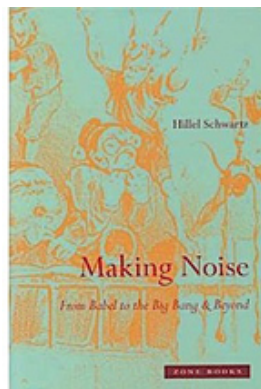


Germany in the Loud Twentieth Century: An Introduction Florence Feiereisen and Alexandra Merley Hill (Editors). "Germany in the Loud Twentieth Century seeks to understand recent German history and contemporary German culture through its sounds and musics, noises and silences, using the means and modes of the emerging field of Sound Studies. German soundscapes present a particularly fertile field for investigation and understanding, Feiereisen and Hill argue, due to such unique factors in Germany's history as its early and especially cacophonous industrialization, the sheer loudness of its wars, and the possibilities of shared noises in its division and reunification." [Click2Read](#) more.

Publisher: OUP USA (22 Dec 2011)

ISBN-10: 0199759383

ISBN-13: 978-0199759385



Making Noise: From Babel to the Big Bang and Beyond. By Hillel Schwartz. "Making Noise puts into Western historical context the changing experiences and redefinitions of noise in many spheres, from the medical and legal to the economic and environmental, with concern both for anti-noise movements and noise musics. Hillel Schwartz listens across millennia for changes in the Western experience and understanding of noise. Making Noise follows "unwanted sound" on its surprisingly revealing path through terrains domestic and industrial, urban and rural, legal and religious, musical and medical, poetic and scientific." [Click2Read](#) More.

Zone Books/ MIT

ISBN: 978-1-935408-12-3

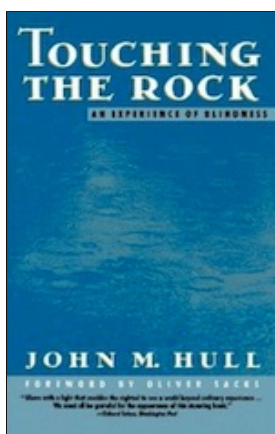


SoundScape: Where Life Sounds Good. "With a unique perspective on noise and its affects, *SoundScape* is teeming with insightful, intelligent features. This UK Noise Abatement Society publication brings into focus the complexity of sound and its influence and impact. It sheds light on communities' perception and experience of the aural landscape.

SoundScape explores and assesses the power of sound in all areas, including: Building / Community / Creativity / Education / Environment / Government / Health / Innovation / Policy / Research / Science / Technology / Tranquility." [Click2Read](#) more or download [Issue 2](#).



Designing Soundscape for Sustainable Urban Development (Conference Papers). The conference Designing Soundscape for Sustainable Urban Development was held in Stockholm, September 30 – October 1, 2010. The conference was part of the City of Stockholm's official programme as the first European Green Capital. The purpose of the conference was to assemble practitioners and researchers in architecture, urban planning, acoustics, noise, and related disciplines, to discuss how soundscape research may be implemented in urban planning and design in Europe. This document provides a [number of informative articles](#) about soundscape design. [Click2Download](#) (PDF). ISBN-978-85125-42-5.



Touching The Rock by John M. Hull. "Shortly after John Hull went blind, after years of struggling with failing vision, he had a dream in which he was trapped on a sinking ship, submerging into another, unimaginable world. The power of this calmly eloquent, intensely perceptive memoir lies in its thorough navigation of the world of blindness -- a world in which stairs are safe and snow is frightening, where food and sex lose much of their allure and playing with one's child may be agonizingly difficult. As he describes the ways in which blindness shapes his experience of his wife and children, of strangers helpful and hostile, and, above all, of his God, Hull becomes a witness in the highest, true sense. Touching the Rock is a book that will instruct, move, and profoundly transform anyone who reads it."

Publisher: Vintage (June 2, 1992)

ISBN-10: 067973547X

ISBN-13: 978-067973547

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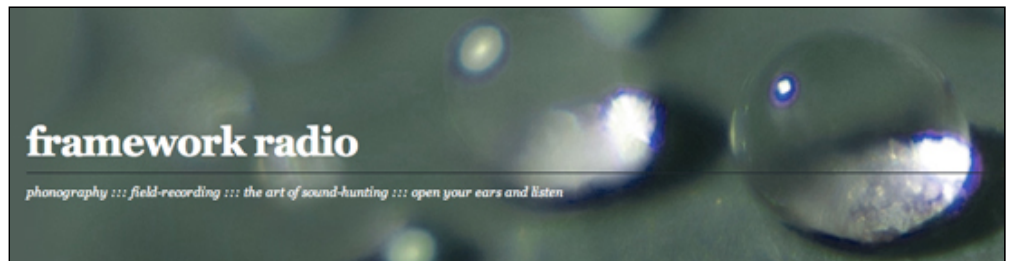


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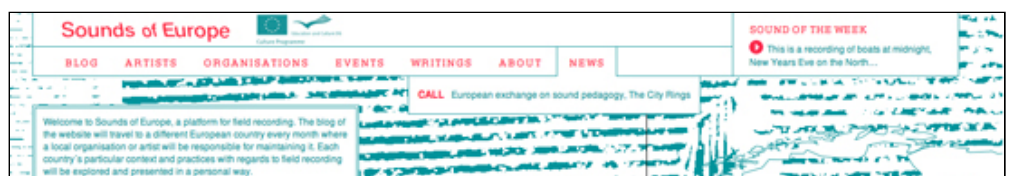
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WFAE: FEATURED WEB SITE

The Internet has made possible the sharing of audio files world wide. Here are three different sites to which phonographers can contribute sound recordings.



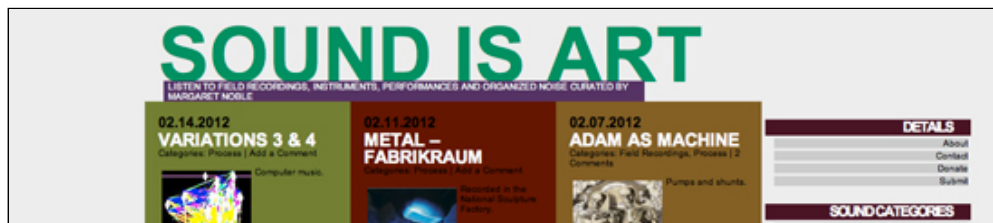
"**framework radio** began broadcasting in june, 2002 on the newly reformed resonance 104.4fm in london. the show now airs on 5 radio stations around the world, with more to follow soon, and streams and podcasts here on it's own website. framework is consecrated to field-recording and it's use in composition, and began broadcasting at a time when a new community of sound artists with a special interest in found sound was developing, a community spread across the world that, thanks to the internet, was no longer limited to a specific geography. framework sees itself as an outlet for this ever-growing and developing community, a folk-tool in a new folk movement, a community driven exchange point for creators and listeners alike. framework's goal is to present not only the extremely diverse sound environments of our world, but also the extremely diverse work that is being produced by the artists who choose to use these environments as their sonic sources. we hope to ask this question: is 'field-recording' a style, or a genre, or is it in fact as uncontrollable and undefinable an instrument or tool as any, that may be interpreted, manipulated, and appropriated by anyone with a microphone and an idea? these works are its definition, and not vice versa." [Click2Access](#) the framework radio site.



"**Sounds of Europe** is a European project on phonography, initiated by Q-O2 (Brussels) in collaboration with CRISAP (London), IRZU (Ljubljana) and MTG/Sons de Barcelona (Barcelona) with support of the Culture Programme of the European Commission. As a

project it acknowledges and follows the increase of field recording activity in music, art and sciences. An online blog is moved to a different European country every month where a local organisation or artist is responsible for maintaining it. Each country's particular context and practices with regards to field recording are explored and presented in a personal way.

Sounds of Europe wants to create a platform for organisations and artists working in the domain of field recordings, feel free to sign up and join! If you organise specific field recording events, Sounds of Europe would be happy to announce them." [Click2Access](#) the Sounds of Europe site.



Sound Is Art "... is a blog site hosted by Margaret Noble as a labor love for sound. The site explores and archives the many questions, compositions and ramblings of sound that listeners and creators experience. From abstraction to music, all forms of sound art and experimental recordings are presented here. Every entry has a playable audio clip with relevant photography and notes. It her goal for this site to capture the interests of audiophiles, artists and the merely curious. Sound is Art showcases recordings from around the world and submissions for sharing work on this site is open to all." [Click2Access](#) the Sound Is Art blog

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WFAE: RESEARCH AND PROJECTS

CD Project: A week of sound and silence By Kiki Karydi, Sound Artist

Editor's Note: This web site and CD project is still in the process of development and will be completed soon. Those interested in ordering the CD can contact the author at kiki_productions@hotmail.com.



'A week of sound and silence' is an audiovisual diary of my trip to Corfu island to attend the World Forum of Acoustic Ecology conference in October 2011. The audio pieces are a combination of field recordings and interviews of nine artists who took part in the conference. These artists are: R. Murray Schafer, Eric Leonardson, Katharine Norman, Allen Weiss, Christopher Clark, David Murphy, David Monacchi, Katerina Tzedaki and Iannis Zannos. The pieces focus on various matters that were discussed during the days of the conference such as soundscapes, silence and noise. Also, the compositions attempt to investigate further

into the personalities of the interviewees who have inspired many with their works, acoustic ecology today and the various answers and views on popular acoustic ecology issues.

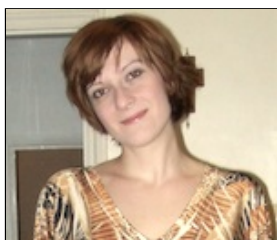
In the CD booklet, various pictures are included which were taken during the recordings of the pieces. In addition, the booklet includes text that presents extracts of the interviews as well as pictures of the hand written notes taken during the conference that show part of my thought process towards the creation of the project. The role of the text that is used in the project is to highlight additional points that, from my point of view, summarise and highlight each day's conversations, concerns and questions during the conference that were not included in the audio of the work. They are ideas that evoke reflection, revision of the readers' ideas and further understanding of the interviewees' personalities. Also, it is an experiment to comprehend the relationship between sound, image and text and to intermingle different fields.

This work, inspired by R. Murray Schafer, Barry Truax and Hildegard Westerkamp, also aims to make the term 'acoustic ecology' known to a wider audience. The importance of public awareness of changes in the sonic environment, as well as an appreciation of

nature that could be broadened to ecology as a whole and to other aspects of life, are additional issues which the work attempts to make known. Overall the work proclaims the necessity of attentive listening to the environment that surrounds us and to 'open our minds and hearts and let it in, let it develop' as Pritchett states when referring to Francis White's work 'Centre Bridge'. (Pritchett, 2007)

The World Forum of Acoustic Ecology is an important step towards an acoustic change and the particular conference that I attended has not only inspired me for this project but it has also helped me develop a new approach to composing with sound and a clearer awareness of environmental matters. It also helped me realise the importance of attentive listening as a composer, as a music teacher and as a human. Lastly, but of great personal importance, is that the conference was happening in Corfu, my family's hometown in Greece, while facing the current difficult period of financial and political instability.

For more details on the project, the full research article, the full interviews and extracts of the audio pieces, please visit: [a week of sound and silence](#)



About the author: [Kiki Karydi](#). Born in Thessaloniki, Greece, Kiki Karydi is, in no particular order, a professional sound designer, producer, singer, composer and teacher. She has a MA in Sound Arts and a BA in Music Technology and Music and currently works as a full time employed teacher in Essex, UK.

She has been an active member of various rock and jazz bands in Thessaloniki and Cambridge for over 10 years and is the founder of Kikiproductions, a sound design and production company who specialises in sound for games, advertisements and other media. For the last three years she has been interested in acoustic ecology projects, sound installations and experimental sounds and composing music using soundscapes.

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Sound Collector (11:55) This animated short by Lynn Smith, features Leonard, a 6-year-old boy with the unusual hobby of collecting sounds. Transforming household noises around him into exciting fantasies, he creates an adventure story for his older brother in which knights chase away monsters and perform other daring deeds. Source: National Film Board of Canada.

More Videos:



Soundscape Explorations is an online directory of over 100 videos related to the field of acoustic ecology. This site brings together, in one place, video content that is scattered widely over the Internet. Each video is classified as to a specific category such as documentary, lecture, research project, or other appropriate listing.

This is an on-going collaborative task and contributed links are welcome. We are looking for content that has good

information and production quality. Share the video links about acoustic-ecology that you've found. E-mail them to: soundscapexplorations@gmail.com

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WFAE: INFORMATION

The [World Forum for Acoustic Ecology](#) (WFAE), founded in 1993, is an international association of nine affiliated organizations that share a common concern with the state of the world's soundscapes. Our members represent a multi-disciplinary spectrum of individuals engaged in the study of the social, cultural and ecological aspects of the sonic environment.

✦ WFAE AFFILIATE ORGANIZATIONS

American Society for Acoustic Ecology	contact-asae@wfae.net
Australian Forum for Acoustic Ecology	contact-afae@wfae.net
Canadian Association for Sound Ecology	contact-case@wfae.net
Forum fuer Klanglandschaft	contact-fkl@wfae.net
Hellenic Society for Acoustic Ecology	contact-hsae@wfae.net
Finnish Society for Acoustic Ecology	contact-fsae@wfae.net
Foro Mexicano de Ecologia Acustica	contact-mfae@wfae.net
Soundscape Association of Japan	contact-jase@wfae.net
UK and Ireland Soundscape Community	contact-ukisc@wfae.net

✦ **WFAE MEMBERSHIP:** Become an individual or WFAE Affiliate Organization member. Visit the [WFAE Membership](#) page for more information.

✦ **WFAE NEWSLETTER:** Back issues of the WFAE Newsletter dating to 2004 are archived [online](#). Back copies of *Soundscape*, *The Journal of Acoustic Ecology* are also available.

✦ **Newsletter Contact:** wfae.newsletter@gmail.com

The WFAE Newsletter is published as a bimonthly supplement to *Soundscape*, *The Journal of Acoustic Ecology*. Any content included in this newsletter site and/or opinions expressed therein do not necessarily reflect the views of the World Forum For Acoustic Ecology and remain solely those of the author(s). Web links and published material has been included only for ease of educational reference and informational purposes.

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WFAE FEATURE: Guest Essay

A Call For Soundscape Education

By Gary Ferrington



Childhood listening place on the hill

I grew up in a small rural community that was surrounded by open fields, forests, creeks and rivers. My awareness of the soundscape developed with my being outside listening to the arrival of migrating birds in the spring or the pelting rain and howling wind of winter.

It seemed that I could hear forever when on a warm summer's day I'd lay atop my favorite grassy hill listening to the valley below. The only "disturbance" being the sound of a distant tractor plowing a farmer's field.

The soundscape of my childhood would be difficult for most youngsters to experience today. Children increasingly live in urban environments and their connection with the natural world has been greatly diminished. The United Nations projected that by the end of 2008 more than [half of the world's population](#) would live in cities. With urbanization comes a change in the way humans experience nature and the soundscape.

The city soundscape is a cacophony of human and natural sounds that blend together the bump and grind of contemporary life. This acoustic mix is far from the crisp clear soundscape I experienced as a child or that Henry David Thoreau wrote about at [Walden Pond](#).

For many city dwellers the noisy soundscape is often replaced with headphone music that seems to beat along 24-7. It is commonplace to see joggers, parents with strollers, kids riding their bikes and others using ear buds to block out or mask the sounds of urban living. In fact, for some, the idea of "quiet" has become an aberration and that any absence of sound as being "[unnatural](#)". Quiet, it has been suggested, can produce a sense of anxiety and a feeling of loneliness. Children are especially susceptible to this shift to a constant electronic soundscape with their access to technology.

Children are spending less than [half as much time](#) outdoors as they did 20 years ago according to the National Wildlife Organization. Childhood has become centered, for many, around vicarious media experiences. The Kaiser Family Foundation notes that the average amount of time 8-18 year olds devote to media is [7 hours and 38 minutes](#) a day. When

children live in what many parents would consider unsafe communities, the number of hours increases to [12-13 hours a day](#).

In his book, [Last Child in the Woods](#), Richard Louve notes that many of today's children are suffering from a [nature-deficit disorder](#). That is, according to Louve, is a childhood disconnection with the out-of-doors. He writes about the need for parents, educators, and the community to make available opportunities that will engage kids in experiencing the sights, smells, and sounds of nature.

Given that today's children will be tomorrow's environmental policy makers, the need to connect kids and the natural world is important. Fortunately, there is an international effort to make this connection possible in a ["back to nature"](#) education movement as discussed in Louve's book.

This article is a call to consider soundscape education as part of the back to nature movement be it in schools, the community, or at home. Lets get kids listening to the acoustic environment in which they live and to develop at least four basic skill sets:

- Master listening skills that sharpen aural awareness and deepen a listener's understanding of environmental sounds and their meanings.
- Develop skills in documenting, mapping and recording the acoustic features of a community.
- Develop an appreciation of the importance of identifying, protecting and preserving those soundscapes that have a natural, social, political, and cultural significance.
- Develop skills related to the design and creation of healthy and acoustically balanced sonic environments when needed.

I suggest that the WFAE could play an important role in the development of soundscape education given its ability to reach a world-wide audience through its Journal, Newsletter, and most importantly its Internet services. Here are three examples:

- Locate, originate, and archive online the best practices when it comes to teaching about the soundscape. This would include examples of successful instructional programs designed to teach children in schools, museums, libraries, boys and girls clubs and scouting organizations as well as at home. By sharing knowledge through its journal, newsletter, and Internet services the WFAE has the potential to make this information available to those who may want to teach about the soundscape, but lack examples that work.
- Provide an Internet archive of instructional resources for teaching about the soundscape. This could include new original material made public and shared with others. It could also include those resources that already exist on the Internet, but that are scattered over many different sites around the world making it hard to locate (see examples below).
- Encourage Affiliate organizations to host workshops for educators focused on ways to integrate soundscape education across school curricula. Examples might include learning about species survival and the role of the soundscape as taught in science classes; sound making in art and music facilitating the development of listening skills; examining the importance of soundscape in literary works, and exploring the social, cultural and political importance of the soundscape in social studies classes.
(Ed. note: see example by the HSAE in the [Affiliate Report Section](#) of this newsletter)

A child's learning how to deconstruct and understand the significance of the acoustic signs and symbols within a soundscape can lead to an appreciation of the importance of preserving, protecting, and even designing sound environments that benefit human life and all other life forms with whom we share this planet.

Examples:

- Clean Your Ears - developing listening skills - [Click2View](#)
- Lesson Plan: Why Do Whales Make Sounds - [Click2View](#)
- Build A Soundscape - online interactive project - [Click2View](#)
- The Soundscape of Your Home - things to do - [Click2View](#)
- Educational Video: Community Sound Marks - [Click2View](#)

About the author: Gary Ferrington is a Senior Instructor Emeritus in the University of Oregon's College of Education where he served as Director of the Instructional Systems Technology Program.

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Disclaimer: The views or opinions expressed by guest writers are solely their own and do not necessarily represent the views or opinions of the WFAE or this publication.

As your interested in writing a short article for the WFAE Newsletter. Contact us at [WFAE.newsletter@gmail](mailto:WFAE.newsletter@gmail.com) and provide a short overview of what a proposed article might address.

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World Forum for Acoustic Ecology  
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## LISTEN TO THE EARTH

What do you hear when you listen to the Earth? The [World Listening Project](#) invites you to participate in "Listen to the Earth," a global event that happens during [Earth Week](#) April 14-21. Listen to the Earth activities include listening to one's soundscape, field recordings, soundwalks, performances, other practices that pertain to acoustic ecology, and more. Please email [worldlistening@gmail.com](mailto:worldlistening@gmail.com), with 'Listen to the Earth' in the subject line if you would like to participate.

### Some Suggested Activities:

- Go on a personal sound walk. Better yet, take a friend and share the soundscape.
- Read a book with a child about listening and then play a discover the sounds of home game.
- Organize a sound related event in your community.
- Write a letter to the paper about the a soundscape issue in your city.
- Make that field recording you've been meaning to do but haven't yet made the time to do so.
- Organize a soundscape study group in your town.
- Volunteer at a school, retirement home, or other venue to do a presentation about a sound related topic.
- Shoot a soundscape video and share it on YouTube or Vimeo.
- Join a [WFAE Affiliate Organization](#) in your part of the world.
- Find a quiet place in your community, sit, close your eyes, and listen.

The World Listening Project (WLP) is a not-for-profit organization devoted to understanding the world and its natural environment, societies and cultures through the practices of listening and field recording. WLP was founded in 2008 and is supported by the Midwest Society for Acoustic Ecology, a membership organization and regional chapter of the American Society for Acoustic Ecology, affiliated with the World Forum for Acoustic Ecology. WLP maintains a website and online forum about its artistic and educational activities. These include the use of radio and web-based technologies, conducting public workshops, forums, and lectures, as well as participating in exhibitions, symposiums, and festivals. [www.worldlisteningproject.org](http://www.worldlisteningproject.org)

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