



Farrell Centre





8.30 - 9.10 am **Registration**

Location: Boiler House

9.15 - 9.45am

Welcome by Organising Committee

Location: Boiler House

9.45 - 10.00am

Break between sessions

10.00 - 11.00 am

Paper Sessions 1 & 2

Paper Session 1

Chair: Martin Eccles

Location: Boiler House

Louise Mackenzie - Multispecies Listening Devices - Building Planetary Consciousness

through Empathic Listening

Neil Spencer Bruce - Soundtalking: From Listeners to Co Creators, Longitudinal Community Sound Initiatives on the Dee Estuary Rob Blazey - Paolozzian Practice - Collage-Based Approaches to Interdisciplinary Making

Paper Session 2

Chair: Martin Heslop

Location: Sandra Kerr Theatre, Armstrong

Building (ARMB.G.42)

Geraint Rhys Whittaker - Hearing the gaps where the imagination fills: Constructing Sonic Polar Imaginaries through the Polar

Sounds project

Anton Spice - Listening for slow violence with the British Antartic Survey

Hans Kuzmich - Radiant Center: Border Infrastructure and Aeolian Drift

11.00 - 11.30am

Coffee Break

11.30 - 12.50am

Paper Sessions 3 & 4

Paper Session 3

Chair: Lawrence Davies

Location: Boiler House

Matt Green - Sound Décollage in Environmentally Engaged Art Practice

Richard Whalley - Composing from shapes in nature: introducing Assynt to Letterewe

Simon Chioni - Composing in the Field: Notation and Experientiality in Site-Specific Electroacoustic Music

Dimitris Savva - Audio Archive of Cyprus

Forest Soundscapes

Paper Session 4

Chair: **Usue Ruiz Arana**Location: Sandra Kerr Theatre, Armstrong

Building (ARMB.G.42)

Robert Coleman - Between the Actual and

Abstract: Ecoacoustics as an Embodied

Listening Practice

Clare Hickman, Abbi Flint - Sensory and Emotional Histories of Outdoor Singing in

Modern Britain

Martin Heslop - Sonic Sanctuaries: finding poetry in the sounds of a new city

Suzanne Ewing and Andrew Brooks
- Soundings – architectural and urban

proximity

12.50 - 2.00pm

Lunch break, Installations & Listening Room

Installations

Location: Sound Studio, Live Room (Culture Lab)

Jorge Boehringer - Constellation with Figure, Ungrounded

Location: Basement Studio (Music Studios) **Helen Collard** - *Public Address System (The bee piece)*

Location: The Arches

Martin P Eccles - Once upon a day on

Canna

Location: Farrell Centre, 1-4pm
Louise Mackenzie - Shit Happens!
Hazel Barron-Cooper - Sound Maps

Alice Highet - Innerscapes

Location: King Edward VII Building, Fine Art

Lecture Theatre

Helen Petts - Throw Them Up and Let Them

Sing

Listening Room

Location: Culture Lab Ballroom

Brad Todd - Badlands

Mélia Roger - Dear Phonocene

Giuseppe E. Rapisarda - Fuori è dentro Bobbie Felstead - High Tide Charms

Clovis McEvoy - Calls for Cages

Adam Soper - Jack the Beadle

Berk Yagli - False Awakening on a

Mediterranean Island: Type 2

Marcus Neves - Imaginary Waters 3

Johannes Christopher Gerard - Sonidos de

la ciudad y en mi cabeza

Holly Gowland - Rust and Reverie

Libby Meyer, Christopher Plummer -

Melusina Calls to the Loon

Tom Williams - Like the Sea Itself

Tolulope Onabolu - Unfamiliar Bodies and

the Nihilist Imaginary II

Gerard Gormley - Concrete Dreams of Sound IV

Vera Ivanova - Electrostatic Whale

morning sessions

afternoon sessions

2.00 - 3.00pm

Paper Session 5

Chair: Tatiana Alvares-Sanches

Location: Boiler House, online contributors Sam Dunscombe - California Grid: an ultralarge-scale field recording based artwork Nikki Sheth - Visualising Nocturnal Soundscapes in UNESCO Biosphere Lauren Knight - Echoes in the Current: Hydrophones, Histories, and the Politics of Aquatic Listening

3.00 - 3.15 pm

Break between sessions

3.15 - 4.15pm

Concert 1

Location: King's Hall

Joshua Tomlinson - Olivier's Birds: A

journey to the mountain

Duncan Chapman - Like fresh snow, bells

and leaves

Boyi Bai - Exploring Silence - Japan

Marty Fisk - Metrograde

4.15 - 7.30pm

Installations, Listening Room & Dinner Break

(please see morning sessions for schedule and locations)

7.30 - 8.30pm

Concert 2

Location: King's Hall
Karina Townsend - Adrift
James May - Iullaby, for
saadi daftari - OutReached
James Davoll - Zephyros





Ecolistening for Regenerative Futures

Various schools of thought arrive at a similar understanding of the roots of our contemporary crises: that our current inability to perceive the true complexity of the world creates a disconnect from wider nature, each other and ourselves. Founded on the conviction that listening connects, our Ecolistening group at the University of Sussex develops, explores and applies different forms of technologically-mediated listening to address these issues at planetary, community and personal scales. This sounds grand but is sometimes very simple. In this talk I will share some of our ongoing collaborative projects in what we might dub regenerative techno-listening - from interpretable AI for ecological monitoring in nature recovery projects and community-based soundscape projects for ecocultural connection in the UK, through indigenous-led participatory projects for intergenerational transmission of ancestral knowledge and biocultural heritage in Ecuador, to tuning in to non-dual experiences of rewilding landscapes with microphenomenology. If time, we will muse on how philosophy of biology might provide some useful ideas to help us think about these different forms of relational, regenerative listening and find words to describe our familiar, lived experience of how listening connects.

Bio

Alice Eldridge is a musician and researcher with an interest in how sound organises systems. Her work integrates ideas and methods from music, complexity and computer sciences, ecology and indigenous cosmovision to advance theory and methods in transdisciplinary soundscape ecology for regenerative futures. Alice is currently Professor of Sonic Systems at the University of Sussex where she is academic lead in the School for Progressive Futures and fellow of the Sussex Sustainability Research Programme. Testament to her career indecision, she has appeared on various BBC TV and radio stations as a soundscape scientist and field recordist, on BBC radio 3 as a free jazz cellist, on BBC radio 6 as a contemporary chamber composer, and on BBC radio 1 as a pop bassist.



8.00 - 8.45 am

Soundwalk

Martin Eccles - <u>Begin to Hear</u>
Meeting point: Farrell Centre entrance

8.45 - 9.30 am **Registration**

Location: Boiler House

9.30 - 10.30am

Paper Sessions 6 & 7

Paper Session 6

Chair: **Karol Iwan**

Location: Boiler House

Nell Catchpole - Resonant Ambiguities: Steel Gong Sounding and Situated

Listening in Teesside

David de la Haye - Sonic Pond Dipping:

Botanic Rhythms

Ruth Sheldon - Using Sound to Understand and Explore Museum Collections

Paper Session 7

Chair: Tatiana Alvares-Sanches

Location: Sandra Kerr Theatre, Armstrong

Building (ARMB.G.42)

Garrison Gerard, Porvarður Árnason -Ecoacoustics of Iceland's National Parks Joey Zaurrini - City & Square - A Reflexive Approach to Mapping Dorchester Square's Soundscape

10.30 - 11.00am

Coffee Break

11.00 - 12.00pm

Paper Sessions 8 & 9

Paper Session 8

Chair: **Karol Iwan**Location: Boiler House

Location: Boiler House

Laurence Colbert - Scratching the surface: notions of stylus-based approach to urban

field recording

Eimer Birkbeck - Sounding the Otherworld, chapter 1 into the High North

Lawrence Davies - Listening for (Eco)Sonic Citizenship in the Ouseburn Fanafana Xu - Soundscape in Southern

Fangfang Xu - Soundscape in Southern Chinese Garden: Building a Sonic 'sensible' in a Rancierian Analysis

Paper Session 9

Chair: Tatiana Alvares-Sanches

Location: Sandra Kerr Theatre, Armstrong

Building (ARMB.G.42)

Gerard Ryan - Sound as Method: Experiments in Listening to Consumption Ruth Hellier - Bird ecologies, creative sound arts and multidisciplinary undergrad stewardship

Galen Koch, Laurie Baker - Mapping Ocean Stories

12.00 - 3.00pm

Lunch break, Soundwalk, Installations Listening Room

1.30 - 2.30pm

Soundwalk

Gerard Ryan - <u>Electromagnetic Soundwalk:</u> Listen to the Architecture of Consumption

Meeting point: Farrell Centre entrance

Installations

Location: Sound Studio, Live Room (Culture

Lab)

Amble Skuse - Crip Floats

Location: Culture Lab, 1st Floor Landing Joseph Nikolussi - SurrOUNDING

Location: Basement Studio (Music Studios)

Hans Kuzmich - Radiant Centre

Location: The Arches

Simon Le Boggit - Dawn Chorus Perception

Location: Farrell Centre, 1-4pm
Louise Mackenzie - Shit Happens!
Hazel Barron-Cooper - Sound Maps
Alice Highet - Innerscapes

Location: King Edward VII Building, Fine Art Lecture Theatre

Helen Petts - Throw Them Up and Let Them Sing

Listening Room

Location: Culture Lab Ballroom
Cristian Argento - Diviso in due
James May - given to be heard
Cristiana Palandri - Commiato
Sophie Hughes - GREEN MASS
Clemens von Reusner - SALIX
Garrison Gerard - Resonance Ecology
Taxiarchis Diamantopoulos - Pnoe
Rob Blazey - Staging Post
Domenico De Simone - HYPNOS
Enrico Dorigatti - 76
Nikki Sheth - Chiroptera
Jeremiah Moore and Heidi Quante Meditation on a Melting Glacier



sign up link for soundwalks & workshops

morning sessions

afternoon sessions

3.00 - 4.00pm

Concert 3

Location: King's Hall

Pinnel - Pussy Willow, performance with

the Gut

Gero Von Randow - natural responder Dimitris Savva - Black Watering

4.30 - 5.30pm

Keynote

Location: King Edward VII Building, Fine Art

Lecture Theatre

Alice Eldridge - Ecolistening for

Regenerative Futures

5.30 - 7.30pm

Installations, Listening Room & Dinner Break (please see morning sessions for schedule and locations)

6 - 8pm

Installation Opening

Location: The Life Room, King Edward VII

building (free drinks provided)

Anna Heslop - To The Heart That Beats and

The Feet That Know

7.30 - 8.30pm

Concert 4

Location: King's Hall

Annie Mahtani - Shimmer

David de la Haye, Mhairi Hall - Ceol Lochan a' Mhonaidh Ruaidh / Underwater

Cairngorms

Ben Gaunt - Filey Brigg

Teddy Hunter - Whispering Trees



For location of Symposium venues please follow the link below to access maps of Newcastle University





9.15 - 10.00am & 11.15 - 12pm

Soundwalk

Martin Eccles - <u>Begin to Hear</u>
Meeting point: Farrell Centre entrance

10.00 - 11.00

Workshop

Libby Meyer and Christopher Plummer -

Reconnecting through Sound

Location: Farrell Centre

10.00 - 11.00

Workshop

Sabina and Joseph Sallis - <u>Dance of</u>

<u>Commoning: Forest Garden Effervescence</u> as Sonic Resistance

Location: Fine Art Seminar Room, King

Edward VII building

11.30 - 1.00pm

Workshop

A. Martinez - Rituals of Remembering: 1

<u>heard a Sound</u>

Location: Farrell Centre

11.30 - 12.30pm; 1.00 - 2.00pm & 2.30 - 3.30pm

Workshop

Lotte Dijkstra - <u>Hear & Now: Storytelling</u> Location: Wild Roots Community Garden

12.00 - 12.30pm; 1.00 - 1.30pm;

 $2.00\hbox{-} 2.30 pm$

Workshop

David de la Haye - <u>Sonic Pond Dipping</u> Location: Wild Roots Community Garden

2.00 - 3.00pm

Workshop

Jamie Perera - <u>Decolonising Listening</u>

Location: Fine Art Seminar Room, King

Edward VII building

2.00 - 3.00pm

Workshop/Performance

Luiz Henrique Otto de Santana Filho -

<u>Videoless Audio</u>

Location: Farrell Centre

Screening of pre-recorded video, looped



Paper Session 1

Louise Mackenzie, Duncan of Jordanstone College of Art and Design - Multispecies Listening Devices - Building Planetary Consciousness through Empathic Listening Non(Human)Sense is a multi-strand project from artist Louise Mackenzie which positions imagination and sensory perception as vital to understanding and empathising with our planetary co-habitants. Multispecies Listening Devices (MLD) is a new strand of this research which asks how both human wellbeing and climate health can be informed by creative investigation of our relationship to wildlife in two locations: Moss, Norway and Arbroath, Scotland. Created by Mackenzie for MOMENTUM 13 Biennale, Norway, outdoor listening sculptures (designed to attract insects) are the catalyst for citizen-science data collection, cultural listening experiences and public performances with local communities in Moss and Arbroath. The research raises environmental awareness and promotes social inclusion through asking, 'can we think of our relations to other species in ways that deepen our understanding of our relationship to the planet more broadly (and how we are treating it)?' In doing so, it positions art practice as central to the development of Mbembe's idea of planetary consciousness (Mbembe 2022).

Neil Spencer Bruce, Manchester Metropolitan University - Soundtalking: From Listeners to Co Creators, Longitudinal Community Sound Initiatives on the Dee Estuary

This paper investigates "soundtalking," a novel, participant-led sound practice, within the context of the Dee Estuary in the UK. Over twelve months, the Our Dee Estuary Project facilitated monthly meetings where participants engaged in sound-making activities and discussions, fostering deeper connections with both their local environment leading to

creation of a film and soundscape piece. The research adopted a longitudinal ethnographic approach to explore how participants' experiences were influenced by and contributed to their understanding of the estuary, its soundscape, and sense of place. The findings reveal that "soundtalking" significantly enhanced participants' auditory perception while also promoting a sense of community and belonging. The monthly interactions encouraged the development of a shared acoustic vocabulary, enriching participants' collective and individual experiences of the estuary. In addition the practice provided health and well-being advantages, as participants formed bonds through their shared experiences. This paper demonstrates the transformative potential of sound-based community engagement in fostering connections between individuals and their environments, suggesting that participatory sound practices can be powerful tools for both personal growth and community building.

Rob Blazey, Newcastle University - Paolozzian Practice - Collage-Based Approaches to Interdisciplinary Making

This paper describes my explorations of the approaches, techniques and intentions of visual collage artists, particularly Eduardo Paolozzi, identifying key themes and affordances of collage in his work and building on this to develop a sense of a musicalised 'Paolozzian Practice', incorporating composition, instrument making, performance and interdisciplinary work. Throughout a long, varied career, Paolozzi's creative work spanned collage, print, essays, sculpture, architecture and beyond. He regarded his work in each medium as 'part of the same process,' beginning with abstracting and juxtaposing found objects and repurposed materials. Themes analysed will include the lifting of materials directly from realworld environments, the embracing of waste materials to overcome resource limitations, the generating of inspiration through juxtaposition of disparate materials and the concept of the artist's studio as a compositional tool. While relationships between collage and samplebased musics, from Musique Concrète to Hip-Hop, have been well discussed, my research seeks not to merely draw parallels between existing creative practices, but to develop new working methods in dialogue with ongoing analysis of 'Paolozzian Practice'. The character of this approach is illustrated through examples from my own creative practice to date, with an aim to establish a flexible and fruitful approach to cross-disciplinary practice-based research.

Paper Session 2

Geraint Rhys Whittaker, Helmholtz Institute for Functional Marine Biodiversity at the University of Oldenburg - Hearing the gaps where the imagination fills: Constructing Sonic Polar Imaginaries through the Polar Sounds project

When artists re-interpret scientific data for the purpose of working on a creative project, what they produce opens up new ways of conceptualising what that data is and what it represents. As such, by reimagining research, artists offer perspectives that would otherwise

PAPER ABSTRACTS PAPER ABSTRACTS

remain unexplored. The crises facing our oceans has seen an increase of investment in art-science projects for the purpose of fostering engagement with various audiences to improve ocean literacy and stewardship. In this article I will explore such a project, Polar Sounds, which gave 103 musicians and sound artists form 31 countries around the world acoustic recordings of the Arctic and Antarctic oceans, asking them to compose something new. What was produced was a diverse set of insights, from songs, to narratives to avant garde pieces which gained significant international media coverage. Using interviews conducted with 63 of the artists who participated in the project, this article investigates how polar and marine imaginaries are designed and developed through an artistic project by reflecting on the process of how the artists created their compositions and why. By doing so, this article will explore what creativity can tell us about how people come to know and then reimagine polar worlds as well as how sound offers unique spatial perspectives when understanding representations of the ocean.

Anton Spice, Goldsmiths University - Listening for slow violence with the British Antartic Survey

Presenting an ongoing collaboration with the BAS ice core laboratory, this paper asks how sound recordings of ice cores can be mobilised to tell stories of temperature rise, pollution and glacial loss over vast and unfathomable time frames. Treating the ice core as an archive that contains atmospheric information and particulate matter going back 800,000 years, this research extends ideas of material witnessing (Schuppli, 2014) and slow violence (Nixon, 2011) from the fields of visual representation towards the sonic, exploring ways the temporal, affective qualities of sound might communicate industrial traces left in the ice. If Nixon asks how slow violence can be made visible, this research asks how it can be made audible too. Featuring original sound recordings, an audio piece made for BBCRadio4 and interviews with BAS ice core scientists, the research reflects on a wider context in which the sound of melting ice has become overtly symbolic of climate grief. Interrogating resonances between contemporary field recording practices and "heroic" polar expeditions, and assessing the sonic implications of treating 'the Anthropocene as an aesthetic event' (Louro, 2021), it considers the limits of creative sound practice in offering new perspectives on the complex history of human intervention in Antarctica.

Hans Kuzmich, UC Santa Cruz - Radiant Center: Border Infrastructure and Aeolian Drift

This presentation examines how border security practices, media technologies, and geological environments generate reverberations at the Russian-Lithuanian border on the Curonian Spit, a peninsula along the southeastern Baltic Sea coastline. The talk introduces a research-creation project titled Radiant Center, which investigates two interrelated phenomena: the operationalization of the electromagnetic spectrum in border maintenance and the geological agency of an aeolian sandscape that proves recalcitrant to national security objectives. By employing embodied listening methodologies, this work reveals

how border technologies become embedded in—and contested by—physical landscapes. The project combines field recordings of two-way radio communications, electromagnetic emissions, and subterranean vibrations with interviews and archival materials to create sonic compositions that amplify media-environment entanglements. Through attention to both on-site surveillance systems and remote border management technologies, Radiant Center demonstrates how media infrastructures and environmental conditions collaborate and collide in ways that destabilize national borders. Revealing how geological formations actively participate in the negotiation of political boundaries, this talk contributes to broader debates about the role of nonhuman actors in technological systems of control.

Paper Session 3

Matt Green, Leeds Beckett University - Sound Décollage in Environmentally Engaged Art Practice

This paper explores recent work by the author, which he defines as sound décollage—a practice rooted in the aesthetics of visual collage and experimental music. It is conceived as a form of layered sound composition constructed mainly from field recordings and archival sound and music, with emphasis on the imperfections inherent in these materials: incidental noise, distortions, and artefacts introduced by recording devices and media such as vinyl, tape, and digital files. Rather than viewing these as flaws, the practice embraces their texture and expressive potential. To situate this approach, the paper examines relevant artistic precedents across visual and sonic traditions, including post-war 'lacerated poster' artists, glitch musicians, and their precursors. The second part of the paper considers the author's application of sound décollage within environmentally focused art contexts. These include his contribution to Hear Us (2022–2025), an AHRC-funded project led by Alan Dunn and Helen Tookey, which explores the sea territory surrounding the Isle of Man through the ecological writings of Malcolm Lowry; At the Edge (2025), an audiovisual installation created in collaboration with Jenny Handley at the University of Leeds; and a forthcoming residency at Groundwork Gallery, King's Lynn, responding to the theme Fluid Earth.

Richard Whalley, University of Manchester - Composing from shapes in nature: introducing Assynt to Letterewe

As a composer I am always looking for new ways to write music informed by nature, for example by natural processes, shapes and textures, creating a portrait of a location, or more broadly engaging with geopolitics or human geography. The spark behind Assynt to Letterewe was a ferry ride in 2021 from Ullapool to Stornoway, from which the profiles of the entire NW Highlands opened up in front of me. As a musician I am fascinated by lines, which can be central to managing tension/release, intimacy, dialogue, characterisation, etc. As a human I am struck by the timelessness of the mountains' shapes, contrasting with the dynamic fragility of the surrounding ecosystems. Assynt to Letterewe is for open instrumentation, in which performers are given some temporal freedom and choices over

which lines to play. Just as the same place may have a completely different atmosphere due to different times of days, weather conditions, etc. I wanted to create music of diverse possibilities. I propose to talk through the process of transcribing shapes into musical line, and finding the balance between control and freedom in order to give achieve coherence through so many possibilities.

Simon Chioni, Université de Montréal - Composing in the Field: Notation and Experientiality in Site-Specific Electroacoustic Music

This paper explores how notation in site-specific works can function not only as a prescriptive tool but also as a medium grounded in perception and lived experience. Building on relational and experience-based methodologies, I propose a framework in which composition emerges from interactions between artist, site, and participants. This approach emphasizes the perception of the landscape and notation as creative, didactic, and interpretive anchors, integrating phenomenology with sound and performance practices. Rather than separating the score from its context, site-specific works invite us to reconsider notation as part of an ecology of creation, where devices, participants, and place coproduce the artwork. Drawing from recent site-specific projects, such as workshops and an Exercise Book, I will present examples where notation is designed to reflect and respond to environmental dynamics and social engagement, blending symbolic and experiential dimensions. By foregrounding embodied listening and situational responsiveness, this research contributes to ongoing discussions in acoustic ecology, sound art, and creative intervention. Ultimately, the work suggests new ways of engaging with place through sound, offering notation models that are adaptive, perceptual, and grounded in the environments of creation.

Dimitris Savva, Cyprus University of Technology - Audio Archive of Cyprus Forest Soundscapes

The article addresses the research question of how to record and archive Mediterranean forest soundscapes by presenting and discussing the methodology and results of the Cyprus Forest Soundscapes and Acoustic Ecology post-doctoral project. Specifically, it outlines the research goals: to create a comprehensive audio archive of ecologically significant forest soundscapes in Cyprus by capturing their diurnal and seasonal acoustic profiles. It discusses the criteria and practices used to select recording locations, the multichannel recording techniques employed to capture the environment spherically, and an evaluation of their effectiveness. Additionally, it reflects on the experience of conducting continuous field recordings (eight hours and twenty-six hours) at the same location. Selected audio excerpts from these recordings will be presented during the talk to illustrate the acoustic characteristics of the documented environments. Finally, it assesses how successful the methodology was in achieving the research objectives—namely, to present and functionally archive the unique sound characteristics of Cyprus's forest soundscapes, to document their evolution over diurnal and seasonal cycles, and to identify which aspects of the

methodology worked well, which did not, what changed during the process, and what could be reconfigured to improve efficiency.

Paper Session 4

Robert Coleman, Queen's University, Belfast - Between the Actual and Abstract: Ecoacoustics as an Embodied Listening Practice

This paper explores my ecological soundwalk practice as an interdisciplinary methodology that frames listening as both a scientific and sensorial act which fosters deeper relationships with the nonhuman world. I use embodied place-based practices such as Deep Bird Language and nonhuman listening as complements to the typically remote practice of ecoacoustics, which broadens traditional ecoacoustic frameworks and cultivates ecological sensitivity in relation to local biodiversity. In one soundwalk example, I used nocturnal migration analysis to record red and amber-listed birds over Dublin's Irish Museum of Modern Art. Their flight calls, captured using autonomous recorders, were transformed into a time-lapsed audio score guiding a live performance, synchronised with species data. At Glas-na-Bradan Wood, I developed future soundscapes as a creative and performative intervention by combining dawn recordings analyses, habitat forecasts, and species distribution data to imagine avian changes over the coming five decades of the new developing wood. By blending structured data with speculative sound, my soundwalks offer an experience where data, narrative, and ecological imagination collectively communicate new modes of ecological thinking. They invite participants to listen deeply, confront environmental change, and reconsider our entangled role within the nonhuman world.

Clare Hickman and Abbi Flint, Newcastle University - Sensory and Emotional Histories of Outdoor Singing in Modern Britain

In this paper we will highlight the key themes from our forthcoming work Outdoor Singing in Modern Britain: A Sensory and Emotional History (Cambridge: Cambridge University Press. Series: Elements in Histories of Emotions and the Senses). In this Element we bring together historical sources and contemporary experiences to explore the interplay between singing, sociality, body, and meaning in the English landscape over the past century. We explore the connections between air and song and between singing and movement, through the context of the early twentieth open-air recreation movement, supplemented by more recent literature on singing and wellbeing, and the experiences of a contemporary walking choir captured via interviews in the field. We argue that outdoor collective singing has been part of co-constructed soundscapes of the modern English leisure landscape, and ask what these practices meant for those who led and participated in collective open-air singing and rambling: how they connected with conceptions of the countryside, and how this might be seen as both reifying and challenging normative ways of being in landscapes both then and now.

PAPER ABSTRACTS

Martin Heslop, Newcastle University - Sonic Sanctuaries: finding poetry in the sounds of a new city

This presentation will reflect on a series of listening sessions with newly arrived sanctuary-seekers in Newcastle, during 2023 and 2024. Together, led by our ears, we walked the city, making field recordings and writing pieces of site- and sound-responsive text which we then took into the studio to create electroacoustic compositions. Our research encountered the different agencies of the voices within the urban landscape. Public space is key for people that live in extremely temporary accommodation: their lives are lived within urban space in a very different way to more settled residents. Together, we were attempting to put sound at the centre of this urban experience. Newcastle is a designated 'City of Sanctuary', and one of the project's practical aims was to foster a deeper sense of belonging within a new city. But how can the city be designed to provide spaces of sonic sanctuary? And how can we bring a diversity of listener-voices into these discussions? I will present this ongoing artistic work through an extended sound-essay with visual material, using our electroacoustic compositions interwoven with recorded poems, listening-testimonies and reflections from members of our group.

Suzanne Ewing, University of Edinburgh, and Andrew Brooks, Queens University Belfast - Soundings – architectural and urban proximity

This paper reflects on 4 years of architectural design studios where sounding has been activated as a framing device. We understand sounding as a precursor to and generative part of design activity or action - for safe passage, stabilising excavation and construction, precise medical intervention, a form of fieldwork. As well as establishing a site as a 'timespace place' (Hearing How It Feels to Listen, Voeglin), particular sound design and field recording exercises have proved productive in prefiguring design project concerns and foundations, and challenging normative modes and scope of architectural representation. Through scrutiny of selected projects (Sounding Out Croy, Song of the rain, Architectural eavesdropping) we explore how sonic regimes offer a way to develop architectural design as an inclusive, temporal, proximate practice. The soundings pedagogic frame has offered sound artists and in-situ sound-space projects to build knowledge and vocabulary of sound as a building material; directed explorations of how architectural space or structure might behave, perform or be composed acoustically, sonically and musically; iterative configurations of sound sources brings narrative, voice and memory to architectural design. We are finding ways to inhabit an oscillation between the hi fi of architecture and interiors and the lo-fi of broader environments.

Paper Session 5

Sam Dunscombe, UC San Diego - California Grid: an ultra-large-scale field recording based artwork

In 2017, inspired by La Monte Young's Composition 1960 #10 ("draw a straight line and PAPER ABSTRACTS

follow it"), I embarked on a field recording project that would end up taking over eight years to complete. This project began with the following text score: Draw a line the length of the border between US California and Mexican Baja California (140 miles). Mark three points on this line: beginning, middle, and end. From these three points draw lines at a right angle to the border, heading north at 84.14°, and continue this pattern until the entire state is covered by a grid of 70x70 mile squares. Travel to each of the 34 intersections on this grid and take an hour-long field recording. Document your experiences reaching each location, gathering any information on land use, ownership, historical events, etc, that you discover along the way. This score-led exploration evolved into a sprawling archive of sound, photography/video, historical research, and auto-ethnographic writing. What began as a sound artwork evolved into a vast compendium in which personal, cultural, and environmental histories became entangled. This presentation will share excerpts from this archive and reflect on the complex relationships between sound art, (audio) archiving, environmental politics and aesthetics, psychogeography, and cultural memory.

Nikki Sheth - Visualising Nocturnal Soundscapes in UNESCO Biosphere

In 2024, I spent five months exploring nocturnal soundscapes across three UNESCO biosphere reserve sites in Queensland, Australia as part of the Refinery Natural Ecologies Artist Residency supported by the University of the Sunshine Coast. This paper documents the findings of this residency. Due to the isolation of the Australian continent, the fauna and flora have been able to evolve in isolation from the rest of the world, making this an area of rich biodiversity; between 7-10% of all species on Earth occur in Australia and a great number of these are nocturnal. Through field recording and soundscape composition, it explores interdisciplinary research on nocturnal sounds that largely go unheard throughout the night. The research outputs have been used to create awareness of nocturnal soundscapes and changing ecosystems, to highlight the value of creative practice as a tool for public engagement with biosphere reserve sites and to highlight the value of using sound as a measure for ecoacoustic monitoring and biodiversity in a region which uniquely contains three of the world's UNESCO biosphere reserve sites that exist side-by-side.

Lauren Knight, University of Toronto - Echoes in the Current: Hydrophones, Histories, and the Politics of Aquatic Listening

Hydrophones enable a field recordist to venture below the terranean surface into an immersive aquatic soundscape through transductive technology. While the hydrophone is useful in both artistic and scientific practices, its technological development is shaped by a complex social and cultural lineage entangled with surveillant histories, militarization, and obfuscation. This work asks: What social and political conditions are tied to the historical development of underwater listening? How have hydrophones been mobilized through artistic creation and scientific analysis to render audible ecological changes and biodiversity loss, sustainability efforts, and militarized surveillance? Drawing on "windows and cuts" (Natale, 2012; Zielinski, 2006) across a media archaeology of hydrophones and aquatic listening practices, I reflect on the relationship between underwater sound

technologies and listening techniques in militaristic (Shiga, 2013; Wilson, 1920), scientific (Bakker, 2022; Helmreich, 2009), cultural (Sterne, 2003), and creative (Jue, 2020) use cases. I weave these mediated histories with artistic ethnography and interviews with artists, whose diverse use of hydrophones reflect possibilities for aquatic listening in ecoacoustic research, education, scientific intervention, and multi-sensorial modalities. With a critical lens towards re-orienting power, this work reflects on mediated immersion, questions extractive logics, and considers both real and speculative futures for hydrophones across disciplines.

Paper Session 6

Nell Catchpole, Newcastle University & Guildhall School of Music & Drama - Resonant Ambiguities: Steel Gong Sounding and Situated Listening in Teesside
This paper shares practice-as-research from Gongs of Teesside, a collaborative sound art project forging and sounding steel gongs with communities in Teesside and East Cleveland.
Through two vignettes - one at the remains of the Redcar Blast Furnace at Teesworks, and another improvised encounter on Skinningrove beach - I explore how ritualised-yet-open sonic practices create spaces of generative ambiguity within contested industrial landscapes.

Rather than attributing sound with transformative power, I argue that the value of these gong-soundings lies in their capacity to sustain multiple, unresolved meanings - grief, memory, scepticism, play - without collapsing them into a single narrative. Drawing on Catherine Bell's account of ritualisation, Deborah Kapchan's notion of ritualised listening, Salome Voegelin's "contingent encounter," and Loveless, Rennie et al.'s framing of situated listening, the paper examines how listening can be understood as partial, provisional, and accountable to what remains unheard.

Forged by local blacksmiths, the gongs carry Teesside's material history and skills heritage, while their resonance provides a sonic scaffold accessible to diverse participants. Blurring boundaries between ritual, social practice, and ethnography, the paper contributes to ecological sound art by proposing ambiguity as both a method and an ethics: modelling ways of listening-with uncertainty in landscapes where futures remain contested.

David de la Haye, Newcastle University - Sonic Pond Dipping: Botanic Rhythms Listening to the underwater sounds of freshwater ponds reveals a complex soundscape that has existed for millennia yet remains a mystery to most, even now. A key voice in these habitats belongs to the aquatic plants. Their exquisite rhythms and timbres serve as a catalyst for musical response, encouraging a deeper relationship to freshwater ecosystems by initiating an interspecies dialogue. The spontaneous sound-making of these aquatic jukeboxes is echoed in an emergent musical language which aims to raise the cultural

value of water. Instead of holding nature with reverence in a picturesque rural landscape, this paper seeks to explore the interconnectedness of our acoustic landscape through a making-with approach. Sonic Pond Dipping is a methodology which advocates an arts-based approach to learning about freshwater and acoustic ecologies, and many of the recordings featured in this short performance paper were made on location during these sessions.

Ruth Sheldon, Great North Museum - Using Sound to Understand and Explore Museum Collections

The Great North Museum: Hancock is a place where stories are told, museum collections are housed in cases, mounted on walls or plinths and always accompanied with a descriptive object label, giving a short insight into it's provenance but how can we elevate the sensory experience of these collections, how can we further bring to life an object which is suspended in it's historical journey. Audio interpretation of collections allows an audience insight into the origins of these displayed items, through sound we get a sense of the objects stories, where they have traveled and what they have seen, the sound bring them to life in a way that is not possible with lighting and labels alone. Working alongside Dr Rob Mackay and students on modules such as 'Composing for Spaces & Places' and through curating musicians and sound artists for museum events we can utilise sound to bring the stories of museum collections into the forefront of peoples' imaginations, we can be transported to pre historical times, Ancient Greece, or outer space and become immersed in the objects journey and narrative. In experiencing audio knowledge of the object's history, we further understand our place in the present day.

Paper Session 7

Garrison Gerard, Porvarður Árnason, University of North Carolina at Pembroke - Ecoacoustics of Iceland's National Parks

This paper synthesizes the results of an acoustic monitoring survey across sixteen field stations in Iceland's three national parks—Vatnajökull, Snæfellsjökull, and Pingvellir. In each park, AudioMoth recording devices were placed close to human activity and in more remote locations. By comparing the noise levels, acoustic indices, and species present across the sites, the recordings reveal the growing impact of anthropogenic noise on protected ecosystems in Iceland. For instance, along Jökulsárlón tourist boat noise is audible well in the distance and can persist more than 15 minutes after the boat has passed the field station. In Skaftafell, low flying planes well exceed the recommend ambient noise level for protected ecosystems. Comparing data between the sites reveals further trends such as that human activity coincides with a reduction in biological activity. It also reveals the importance of transition areas from high human activity to more isolated areas: in areas on the periphery of high human activity, biological activity follows a unique pattern where it increases alongside the higher human activity in nearby areas. Taken together, these

PAPER ABSTRACTS PAPER ABSTRACTS

recordings and data provide a baseline for future monitoring in Iceland and the arctic generally.

Joey Zaurrini, Concordia University - City & Square - A Reflexive Approach to Mapping Dorchester Square's Soundscape

Public squares are acoustically rich microcosms that mirror and amplify a city's sonic and social character. Shaped by architectural elements, circulation paths, and landmarks, they reveal a dynamic interplay between the wider historical context of the city and contemporary patterns of social activity. This paper presents a case study of Dorchester Square (Montréal), a central public space in the city's historic downtown that draws a constant flow of commuters, tourists, and locals alike but is also saturated by industrial noise. Here, the arrangement of design elements such as paths, monuments, and greenery afford distinct modes of engagement, directly influencing how sound is distributed and composed throughout the square. Through field recordings at key nodes (benches, fountains, paths, corners, and nooks) combined with spectral analysis and sonic-visual mapping, I demonstrate how the square's soundscape orchestrates a dynamic dialogue between the city, square, and its built form. This reflexive mapping offers a methodological framework for analyzing the soundscapes of city squares and their surrounding neighbourhoods. It reconceptualizes these often-overlooked sites as dynamic soundscapes with interwoven historical and contemporary acoustic layers, fostering a richer multisensory engagement with place and guiding urban planners and architects to explicitly incorporate sound as a formal element of public space design.

Paper Session 8

Laurence Colbert, University of Huddersfield - Scratching the surface: notions of stylus-based approach to urban field recording

This article explores the role of field recording as a performative and rhythmanalytical methodology for engaging with urban architecture and spatial experience. Drawing on the rich layers of fable and allegory in Italo Calvino's (1986) Invisible Cities, the study presents a series of practice-based experiments in which improvised styli are dragged across urban surfaces to generate site-specific sound works: in effect playing the 'scratches.. indentations' of the city street as if they were a record (Calvino, 1986, p. 9). These tactile interactions with the built environment - conceptualised as 'dragging' after Christian Marclay's (1999) Guitar Drag - are framed as acts of critical listening, mindful attention, and urban inscription: the reading and writing of the street. Mostly using a luggage bag as the stylus, the act becomes an act of invisible creative intervention. Situating these practices within the wider contexts of psychogeography, phenomenology, and sonic arts, the article investigates how rhythm, presence, and sound converge in the moment of recording in cities, and how other forms of art (e.g. visual) may be derived from it.

Eimer Birkbeck, SARC, Queens University Belfast - Sounding the Otherworld, chapter 1 into the High North

Sounding the otherworld questions how we perceive and register the aural stories of other lifeworlds, shifting from visual processes of interpretation to the ciliary hairs in the cochlea, examining how we connect to more than human aural experiences of beinghood, that resonate across species boundaries. Throughout this investigation I will explore the act of encounter, questioning how we engage aurally with the multiple and varied voices of our shared habitats allowing more than human aural experiences of place to multiply our experience of the world and render audible the imperceptible forces of lifeforms, in the age of extinction. Having commenced my PhD in February this year (in SARC, Queens University Belfast) I undertook a voyage to Svalbard in the Arctic circle in April, to begin to understand the complexities in how our aural attention adapts to mutating acoustic environments in tipping point terrains. The experience of field recording in the Arctic revealed the limits of my taskscape (Ingold 1993), as I registered the gap between my bodily, sensorial capacities and my recording equipment, revealing blind spots in the perceptual experience of being in an environment that out scales the role of human activity. And yet Svalbard is fast becoming the centre of the Arctic geopolitics, its archipelago coveted for its potential position caused by climate change, as well as the potential for its rich mineral and animal worlds, and already a desired holiday destination on a time limit. In my short paper I will discuss how I tracked the invisible calls of the Little Auks returning to their cliff colonies and struggled to hear the voices of the Common eiders who were returning to breed in the fjords where Mark Zuckerberg had parked his billionaire yacht. Registering the different soundprints of Svalbard revealed proximity and distances to the anthropogenic causes of climate change, and mirrored the complexities of a place that radically questions the assumption that 'the world is what I perceive' (in) (Merleau-Ponty, 1945). I would like to present an extract from a sound piece at the end of this short paper.

Lawrence Davies, Newcastle University & University of Huddersfield - Listening for (Eco)Sonic Citizenship in the Ouseburn

The Ouseburn is one of Newcastle's regeneration success stories, having been transformed from a derelict and highly polluted industrial area in the 1970s into a vibrant creative "hub" and leisure destination today. While this transformation is common to many British cities, more unique to this area is its growing role as a home for suburban wildlife. Such cultural and environmental abundance does not easily co-exist. Although the Ouseburn's "natural beauty" is a key part of its appeal, the success of the area's hospitality economy, plus the speed and scope of recent urban development, places its environmental heritage and non-human inhabitants under significant threat. This short paper proposes that sound is a crucial and overlooked modality for making sense of the Ouseburn's cultural, economic, and environmental concerns. Drawing on a series of ambient and underwater soundscape recordings collected in Summer 2025, I use Højlund, Vandso, and Breinbjerg's (2024) concepts of "sonic citizenship" and "attunement" to unpack the relationships between Ouseburn's human and non-human inhabitants, and the political agendas that have (re)

shaped the area. Finally, I ask what acoustic interventions might be needed from human stakeholders in order to safeguard the area's cultural and environmental heritage, and mitigate future environmental risks.

Fangfang Xu, Newcastle University - Soundscape in Southern Chinese Garden: Building a Sonic 'sensible' in a Rancierian Analysis

This paper investigates the soundscape of Ting Yu Xuan in Zhuo Zheng Yuan (Humble Administrator's Garden), Suzhou, through the lens of Jacques Rancière's "distribution of the sensible." It explores how the interaction of rain, Musa basjoo plants, and water elements constructs a rich acoustic environment that transcends visual aesthetics to evoke emotional and philosophical responses. Drawing from classical Chinese garden philosophy, poetic naming conventions, and Western soundscape theories, the study highlights how Ting Yu Xuan organizes sensory experiences to shape inclusive yet historically exclusive spaces. The pavilion's evolution from a private retreat to a public heritage site exemplifies shifting boundaries in accessibility, while its poetic essence encourages imaginative engagement beyond physical presence. Rancière's theory is applied to analyze how the garden challenges conventional sensory hierarchies, promoting a multisensory, immersive experience. The paper also examines the cross-cultural exchange between East and West, tracing how early Western interpretations and contemporary theoretical integrations have enriched the understanding of Chinese garden soundscapes. Ultimately, Ting Yu Xuan emerges as a space where nature, art, and philosophy coalesce, offering a powerful example of how soundscape design can foster deep human-environment connections and reconfigure perceptions of beauty and inclusion.

Paper Session 9

Gerard Ryan, Universitat Rovira & Virgili and University of Barcelona - Sound as Method: Experiments in Listening to Consumption

This paper responds to recent calls for a "sonic turn" in consumer research, particularly the invitation by Patterson and Larsen (2018) to consider what it means to listen to consumption. While their work outlines how sound might reshape our understanding of reality (ontology), knowledge (epistemology), and research practice (methodology), this paper focuses on the third: how sound can be used as a method for studying consumer experience. Drawing from practice-led research—where creative processes such as composing, walking, and sculpting are used to generate insight—this paper presents three experimental approaches for listening to consumption. These include: (1) an electromagnetic soundwalk in a retail environment, which reveals the hidden sonic activity of consumer technologies; (2) an interactive sound sculpture designed to explore the embodied and sensory experience of waiting; and (3) a series of concept albums that use musical composition to reflect critically on themes of marketing and consumer culture. These are not finished methods but exploratory practices. Each one treats listening not just as an object of study, but as a way of paying attention, making meaning, and asking new questions about consumption

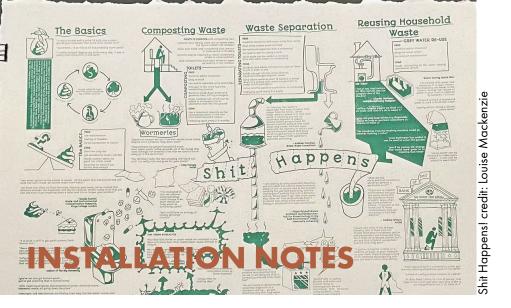
in everyday life.

Ruth Hellier, University of California Santa Barbara - Bird ecologies, creative sound arts and multidisciplinary undergrad stewardship

Undergraduate students are well-positioned to cultivate multidisciplinary knowledges and practices in terms of ecological matters relating to human and animal health. These young adults concurrently grapple with the complexities and anxieties of their futures in relation to rapidly-changing planetary norms. Offering students from many disciplines potentially impactful and useful approaches, I designed a short course titled Birds, Sound Arts & Environmental Sensitivities. Working beyond binaries and disciplines, my course centres on engaging bird-human relations, and bird lives and ecologies through sound work and listening. The course encompasses: practices of personal fieldwork listening, documentation and mapping; creation of new sound arts and advocacy presentations; case study analysis; and scientific approaches to bird ecologies. Students develop creative, scientific and communicatory skills, intertwined with sensory and emotional understanding; and report on their changing understandings of being in, and caring for habitats through newly developed listening and creative practices, with practical applications to their future careers and lives. In this presentation/workshop, I share tasks, activities, and outcomes and also engage participants in practice-based bird listening and creative tasks, with the aim of encouraging others to generate opportunities for undergraduate students to become multidisciplinary activists for intertwined bird health and human health through sound practices and listening.

Galen Koch and Laurie Baker, College of the Atlantic, Bates College, Maine Sound + Story, The First Coast - Mapping Ocean Stories

How can histories, stories, place-based data, and immersive art experiences help Maine's coastal communities face an uncertain future? Mapping Ocean Stories (MOS) is a collaborative project focused on documenting the heritage and local ecological knowledge of Maine island and coastal communities and their connection to the ocean. Working at the intersections of audio production, oral history, data analysis, and mapping, colleagues and students at College of the Atlantic and Bates College create place-based, immersive multimedia exhibits and soundwalks for Maine's coastal communities. In this paper, Galen Koch, MOS lead audio producer, outlines the methodology used by the MOS team to work with audio archives and contemporary oral history interviews to create audio and visual storytelling products focused on the ecological and cultural changes of Maine's coast. Koch also presents a novel spatial coding method, developed by the MOS team, that weaves together sound, narrative, and geographic data to create an interactive map displaying the wealth of information contained within MOS archives. This data repository is a useful resource for projects focusing on preservation of social memory and American culture, fine-scale changes of seafood species distribution, and long-term management of profitable and sustainable small-scale fisheries.



Jorge Boehringer, Newcastle University - Constellation with Figure, Ungrounded Building upon two previous works, Constellation with Figure, Ungrounded is an environmental installation piece that consists of a network of sound producing devices that sonify real-time seismic signals from the Eskdalemuir Observatory in the Scottish Borders. The work asks the question: "what does it mean to take knowledge from a landscape?" This new work further develops real-time data retrieval and sonification systems created for Constellation (2023, part of my solo exhibition Norths), and Figure and Ground (realised at EMPAC, New York, 2024). In Constellation with Figure, Ungrounded data from Eskdalmuir's seismic array is apprehended in real-time,, and then spatially sonified using a generative synthesis programme. A colourful, wind-like electrical hum arises from a network of 'white boxes' arranged across the floor in a manner that visually echoes seismic sensor vaults and their specific arrangement in the landscape around Eskdalemuir. Meanwhile, suspended on 'gossamer threads' small loudspeakers emit lark songs spectrally processed by the same data stream that creates 'waves' along the floor. Listeners encounter a sound environment at once derived from and reminiscent of the 'natural,' which is at the same time totally synthetic: created by the flow of real-time geological measurements broadcast across our communication networks.

Helen Collard, artist - Public Address System (The bee piece)

Commissioned by Gresol Art and the Bolit Centre for Contemporary Art (Spain), Public Address System is a short film documenting a live ensemble performance in Girona, Spain. The performance takes place in a medieval cistern, used to collect and store rainwater to supply the city's Capuchin monastery. Sonically, this architectural space elicits a 17-second reverberation time. The ensemble is comprised of local people with whom we spent a short time training in a sound meditation called brahmari (meaning bee). The meditation is a soft humming sound that is used in yoga to calm the mind. At first, the performers are isolated; INSTALLATION NOTES

their ears are blocked, and they only hear themselves through bone conduction. Later, when ears are opened, a sociality or commune of sound is formed. Overtones, harmonies and reflections build and resonate throughout the performance, evocative of a human beehive. During the performance, the sound is live-streamed to a PA system in an outdoor public space in Girona city centre.

Martin P Eccles, Newcastle University - Once upon a day on Canna

Once upon a day on Canna is a four-channel, 24 hr. work exploring 'a whole day' of a small Hebridean island. Recorded over eight days and encompassing the 24 hours of a day, into this sonic time and place is added a circumferential walk of the island. Taking in the whole of the island perimeter this gives an additional shifting perception of this place, one shaped by time, the topography of the land, the elements and human scale movement within these. The work offers an opportunity to hear time and place unfold at the pace of the other-than-human world along with the measured pace of human walking.

Louise Mackenzie, Duncan of Jordanstone College of Art and Design - Shit Happens!

Shit Happens! is a collaborative project that explores perceptions of human waste and considers how we might create sustainable toilet facilities in urban settings. The audio installation draws from an archive of conversations on our perception of – and uses for – human waste which is designed to be listened to whilst in the loo. Shit Happens! draws upon expertise from a diverse population, including author of The Big Necessity, Rose George; contemporary artist and wormery expert, Amy Youngs; waste water consultant, Andrew Gardner; founder member of the environmentally focused Burnlaw Centre in Northumberland, Garry Villiers-Stuart; contributors to the environmental and sustainable building project, Art Hostel at East Street Arts in Leeds; members of The NewBridge Project artist community, in particular the Habit Ability! exhibition and event series curated by Dawn Bothwell; social scientists and environmental biotechnologists from the HBBE; local environmentalists, composters and members of the BioDwelling community.

Hazel Barron-Cooper - Sound Maps

A set of large watercolors made in response to walks in the rural landscape at significant historical sites. Documenting sounds of birds, water, weather, animals, people encountered on a rural short walk .A1 size pieces on watercourses painting using coded symbols to represent the sounds encountered in nature. The pieces are responses to walks in Northumberland, Durham and the Isle of Sado in japan . The japanese images are the result of a project with Sophia University Tokyo.

Alice Highet, Newcastle University – Innerscapes

Innerscapes is a series of audio-visual loops, capturing fleeting glimpses of internal states of mind. Using embodied processes such as smartphone footage, handmade filters, field

recordings and electro-acoustic composition, it attempts to retain materiality, despite being screen-based. The loops come in and out of focus, describing inner experience as multifaceted and hard to grasp.

It responds to conversations with Marco Bernini, at the Institute of Medical Humanities, Durham University. His paper 'Affording Innerscapes' describes inner experience as enactive (connected to the environment) and multisensory, alongside William James's description of these experiences melting when captured, like snowflakes.

Innerscapes was created as part of Alice Highet's PhD in 2023, it has been shown at Baltic Open 24, Cauldron Film Festival 24 USA, Sunderland Shorts 23. The creative process used, informed by Deep Listening (Oliveros), has gone on to underpin the participatory project Mobile Meditations, outlined on the accompanying poster.

Helen Petts, freelance artist filmaker - Throw Them Up and Let Them Sing

Commissioned in 2012 by the Hatton Gallery Newcastle for installation alongside Kurt Schwitters' Merzbarn Wall, Throw Them Up and Let Them Sing explores the later years of Schwitters' life and work through landscape, collage, sound and walking. Helen Petts travelled to Norway and the Lake District, following Schwitters' journey into exile from Nazi Germany, filming on location in the places where he also loved to walk. She stayed alone on the uninhabited Norwegian island of Hjertoya, where Schwitters lived in a tiny hut which he made into a "Merzbau", and Elterwater in the Lake District, where he later created the English Merzbarn. The film explores the two mythologised structures and the landscapes around them. In the spirit of Schwitters' sound poetry, the film features leading experimental musicians Sylvia Hallett, Adam Bohman, Roger Turner and Phil Minton, improvising with found objects and vocal sounds, creating a dialogue of sound and image. The film was also shown as a gallery installation at the Royal Festival Hall, London, Abbot Hall Gallery, Kendal, Trøndelag Centre for Contemporary Art, Trondheim and Møre and Romsdal Art Centre, Molde and was screened during the Schwitters in Britain exhibition at Tate Britain.

Amble Skuse - Crip Floats 1

Referencing Kuppers work on the disabled body in motion, and the disabled body as spectacle, I explore the way that my disabled body interacts with bodies of water.

Using cameras and body sensors sending data to my laptop, I create live video mixes and soundscapes based on the movement of the disabled body in natural tidal waters. The body sensors are attached to various body parts, arms, legs, neck, shoulders, and track the movement of the body in water and create generative soundscapes.

By situating the disabled body in water I disrupt notions of mobility and strength. I question how disabled philosophies of crip time, mutual care and interdependence can be used to INSTALLATION NOTES

develop our approach to vital earth resources - prioritising balance over domination.

Joseph Nikolussi, freelance Artist, member of Kunstverein Semmelweisklinik – SurrOUNDING

SurrOUNDING is an interactive video and sound installation. It explores optical-acoustic contradictions, confronts us with our expectations of ambient sound and gives viewers the opportunity to create their personal soundscape. I believe that every day we perceive a large part of what we hear unconsciously. SurrOUNDING focuses on the sound of the everyday and invites us to consciously engage with it. For SurrOUNDING, I was looking for places that visually and acoustically contradict each other. A cemetery with the noises of a train station, jungle-like images sounding like a highway. In everyday life we accept sounds in their presence and quality and rarely ask ourselves if we find them pleasant. The installation draws attention to the visual-acoustic discrepancy I perceive and places it in a participatory context. Screens show videos of cityscapes, nature, etc. Viewers can use a MIDI controller to create their own idea of the local sound and confront themselves with their expectations of the prevailing soundscape. They can observe the effect of the location through the different ambient tones provided on the controller. Finally, there is the opportunity to listen to the original soundscape of the place and gain a new acoustic perspective of the same location.

Hans Kuzmich, UC Santa Cruz - Radiant Centre

Radiant Center is a four-channel sound installation examining the convergence of security practices, media technologies, and geological environments at the Russian-Lithuanian border on the Curonian Spit, a peninsula along the southeastern Baltic Sea. Engaging with the site's cultural history as a UNESCO World Heritage Site known for its wind-blown sand dunes, the project investigates how borders and wind function as media infrastructures that are simultaneously local and global, geopolitical and ecological, mobile and emplaced. The methodology centers on embodied listening to the border's acoustic and transmission ecologies, informing the creation of documentary and performative recordings of radio communications, broadcasts, and electromagnetic emissions related to border security and atmospheric science, alongside field recordings that capture how aeolian forces resonate across the Spit's terrain. Bridging border studies, environmental humanities, and sound art practice during a period of heightened xenophobic border rhetoric across American and European contexts, Radiant Center advances an understanding of borders as porous, contested zones where political, technological, and environmental forces continually reshape both human and non-human mobilities.

Simon Le Boggit - Dawn Chorus Perception

Dawn Chorus Perception is an original field recording of English summertime woodland birdsong, gradually played at ever slower speeds to present an impression of how these sounds may perhaps be perceived by creatures of various smaller sizes and faster metabolic rates. In addition to stretching the listener's temporal experience of birdsong, the INSTALLATION NOTES

uncanny resemblance of some of these slowed down sounds to the calls of howler monkeys and whale-song may perhaps encourage pause for thought. This surround-sound version of Dawn Chorus Perception premiered during the 24 hour music / sound festival X-24 at X-Church in Gainsborough, UK, in early July 2024 – the piece was atmospherically played at dawn through its 24.2 sound system embedded across the building's high vaulted ceiling.

Anna Heslop, Newcastle University - To The Heart That Beats and The Feet That Know

Installation Opening: Friday 5th September, 6-8pm, The Life Room, King Edward VII building (free drinks provided)

"To the Heart that Beats and the Feet that Know" is an installation in which visual and sonic approaches to practice coincide. Featuring original paintings in parallel with accompanying acousmatic soundworks this work suggests a different approach to 'place', one free of site-specificity and overt figurative representation, focusing instead on the reality of an embodied place experience. Here 'place' is indefinable, an entity formed within an individual through experience which both informs and is informed by their sense of self and in turn colours the perception of surrounding physical space and informs ensuing feelings of connection to it. Focusing instead on the reality of an embodied place experience, 'The Heart That Beats and The Feet That Know' highlights the interconnected nature of the senses within its process of creation.

Created in tandem, both mediums work together to create a sense of a single whole, opening a dialogue between the mediums which are connected through the artist's interdisciplinary methodology, whereby both visual and sonic approaches inform one another. This project seeks to locate the essence of what we call 'place' and situates the perceiver at the centre. It is a body of work that privileges the subjective nature of 'place' over the objective, with the aim of interacting with the connections around the subject rather than with solely the representation of geographical space.





Playlist 1, Thursday 4th September

Brad Todd, Concordia University – Badlands

Badlands is a speculative, linear, 4K video (although the version here on Vimeo is 1080p) that speaks to anxieties surrounding the climate crisis, extinction, deep time, Al and extractivist capitalism. The video is composed of footage shot in situ in what is known as the Badlands. This area, which is located in the south eastern prairies of Canada, in the province of Alberta, is home to stunning, alien-like landscapes, with the signature features of what are known as Hoodoos. These iconic pillars rising out of the wind scorched and baked clay glacier fields have been sculpted by the air currents of time, and tower over the empty, eerie moonscape. This area is also one of the largest archeological sites in the world where dinosaur remains are located. The video is a hybrid work, in the sense that the real footage has been inscribed with glyphs that seemingly are the remnants and traces of a vanished peoples. These pictographs are derived from AI hallucinations trained on cave drawings. The images show machines and peoples in our anthropocentric era engaging with technology (using laptops, taking selfies) and totemic emblems such as oil derricks. There are also scenes of conflict and skirmishes alongside images of drones and drone warfare. The accompanying audio is generated and composed from field recordings and aural artifacts which originate from the area itself. The absence of any people or life, a kind of successor to Michael Snow's canonic "La Région Centrale" film, is intended as a rumination on our precarious position in our endangered social, psychic, environmental and political ecosystem and as such, is a missive from the future to our present selves.

INSTALLATION NOTES

Mélia Roger, University of Lille - Le Fresnoy (studio national des arts contemporains) - Dear Phonocene

"Dear Phonocene" is an audiovisual installation for 4.1 surround system and open headphones. Inspired by recent scientific studies on acoustic enrichment showing that sound diffusion in damaged environments can help their restoration, I wanted to research on this method by inviting sound recordists to listen and play back recordings in industrial forest around my home (Rhône). The sounds we are playing were recorded on site over several years, collected in bits of forest that have since been cut down or in unlogged areas. Here, without scientific pretension but as a poetic act of acoustic care, our playbacks represent a certain reactivation of a past soundscape.

Giuseppe E. Rapisarda, Conservatorio Palermo - Fuori è dentro

The piece was composed in 2020, during the lockdown caused by Covid 19. Cities were empty. We have lived through unusual days, hearing a new soundscape. There was something new I listened to. Something I wanted to hear, but it wasn't there. It was an interior time, at home. It was a new surrounding space. I perceived a new map of the streets around me. The piece is like listening to a whole day in ten minutes. Was it real?

Bobbie Felstead, Newcastle University - High Tide Charms

The "High Tide Charms" are made from scrap scaffolding poles that are tuned to the C-major chord. They are held by three pieces of driftwood balancing at a point of equilibrium and anchored to the earth by netting made from washed up fishing nets filled with stones. All of which were found at North Shields beach. The "Charms" summon the call of the high tide and ring when the sea has reached its high intertidal zone - a zone inhabited by life such as limpets and barnacles. The majority of the time the sculpture is mute until the earth aligns with the moon, a voice is then given to something that is silent. Indoors, the charms hang motionless and it stands like an out of date machine. Sometimes it is accompanied by a video demonstrating how it is given a voice.

Clovis McEvoy, University of Greenwich - Calls for Cages

At the zoological and botanical gardens in Hong Kong, sitting in the darkness before the break of dawn I recorded the morning songs of Siamang, Buff Cheeked Gibbons, and many other primates. As I closed my eyes, listening to the achingly beautiful glissandos, I was transported far from the hustle and bustle and to the arboreal forests of Southeast Asia. When I listened back to the recording I was struck by how different the reality was from my own internal imagination. Instead of the expansive, inspiring sound that I thought I'd heard, the recorded audio was constrained, full of background traffic noise, passing airplanes, and the cold metallic clank of cages. Calls for Cages critically examines the practice of displaying animals in cages for human pleasure. It places the calls and songs of primates within an imagined natural landscape, before stripping that sound of its environmental context and brutally reshaping it to fit with a new, human imposed reality. In the closing section, we are finally presented with the original, unedited audio of the city waking up, LISTENING ROOM NOTES

and the animal calls slowly diminishing to silence.

Adam Soper, Newcastle University - Jack the Beadle

This piece comprises of the collection and editing together of a number of environmental sound and video samples taken at All Saints Church in Newcastle-upon-Tyne on 28th July 2024, the 170-year anniversary of the prosecution of John Alderson. Alderson was the beadle of All Saints Church until he was caught (along with his family and the church's bellringer) of exhuming bodies from the church's vault and stealing lead from the coffins. In the 1880s, the story of Jack Alderman developed, and he became a ghost known as Jack the Beadle who roams the churchyard searching for graves to rob and, according to folktales, for children to abduct. The audio for this work was taken using wide band and Very-Low frequency radio receivers, coupled with contact and conventional environmental microphones. These audio samples were then processed in two distinct ways: aleatorically using a sample player controlled by a modular synthesizer; and through recording the audio onto a tape loop and improvising with these on a 4-track cassette tape recorder. Accompanying this is an organ track that sustains a single chord. The pitches of the chord were derived from the 'notes' performed by the static in the radio samples.

Berk Yagli, University of the Arts London - False Awakening on a Mediterranean Island: Type 2

The piece is stereo (fixed-media) acousmatic. It is intended to be live-diffused through a performance (in which the composer/performer alters the settings of each speaker in real-time related to the changes happening in the piece to create an immersive sonic experience/performance for the listeners). The number of speakers for the performance is flexible and can depend on the equipment availability of the festival.

Marcus Neves, Federal University of Espírito Santo - UFES - Imaginary Waters 3 The piece is part of the album Imaginary Waters (2024) and proposes a dialogue between field recordings of different waters, rivers and seas, and electronic elements, forging a constantly changing dreamlike aquatic space.

Johannes Christopher Gerard, independent artist - Sonidos de la ciudad y en mi cabeza

"Sonidos de la ciudad y en mi cabeza" is an urban sound artwork. It combines the diverse sounds of the Ecuadorian capital, Quito, with the noises I experienced daily in my head, partly due to mental health issues and partly due to tinnitus. The everyday sounds of the city and my very own sounds, which arise in my head, form a strange and diverse sound atmosphere and soundscape as I walked through the streets and urban space of this city. Speaking for myself, or rather, listening to it, every city or urban space, and I know many of them, has certain distinct sound elements.

Holly Gowland, University of Birmingham - Rust and Reverie

Rust and Reverie explores the tension and interplay between the organise and the mechanical, where the delicate rustling of leaves is fragmented and reshaped through artificial processing, meeting the raw, unyielding textures of mechanical force. The piece reimagines natural sonic environments by subjecting them to artificial interventions – leaves crackle, stretch, distort and become metallicized under digital manipulation, while machinery carve through their fragility. This composition interrogates the boundaries between the natural and the artificial, questioning whether the organic can withstand the imposition of mechanical rhythms or if it is inevitably subsumed. As the sound world unfolds, moments of symbiosis emerge, revealing unexpected timbral blends, harmonies, and tensions. Rust and Reverie invites listeners to consider the transformations of our landscapes – both sonic and physical – as human-made structures increasingly encroach upon the natural world. Can we ever truly listen to something truly natural?

Libby Meyer and Christopher Plummer, Michigan Technological University - Melusina Calls to the Loon

Isle Royale, located in the middle of Lake Superior, is one of the most remote National Parks in the United States. Reaching it requires a six-hour boat ride, and with limited services on the island, few ever experience its untouched beauty. Much of the land is designated wilderness, placing strict limits on human impact. Composer Libby Meyer and sound designer Chris Plummer have explored the island on multiple trips, gathering sounds and images to share the wonder of Isle Royale with those unable to visit. This piece features 11 minutes of early morning rain with loons, captured in first-order ambisonics, a photograph of sunrise from the same campsite, and original solo violin music by Meyer. We've presented this work to audiences of all ages—helping children understand how the sounds around them affect their emotions, and offering adults spaces for reflection, healing, and even nostalgia. This is our creative response to the profound calm and presence found in nature. It's an invitation to pause, to listen, and to feel connected to something larger than ourselves—even if only for a moment.

Tom Williams, Coventry University - Like the Sea Itself

Like the Sea Itself is an electroacoustic composition that explores the sonic and ecological presence of the sea. Created in collaboration with cellist Madeleine Shapiro, the work draws on the power and texture of water as both subject and sound source. The piece is shaped by two core elements: Alice Oswald's Sea Poem, which reflects on the nature of water, and Shapiro's free improvisations in response to both the poetry and field recordings of the North Sea. These recordings were captured by the composer over several months along the Suffolk coast, forming the environmental and acoustic foundation of the work. Shapiro's cello playing mirrors the sea's shifting dynamics, engaging in a dialogue with the recorded marine soundscape. Her improvisations were recorded and exchanged with the composer, who developed the final fixed media composition using the Kyma sound design environment. The result is a layered sonic meditation that evokes the sea's energy, LISTENING ROOM NOTES

turbulence, and stillness—inviting listeners to reflect on water as a living, shaping force in both ecological and artistic terms.

Tolulope Onabolu, Newcastle University - Unfamiliar Bodies and the Nihilist Imaginary II

A dead grey seal lodged in the salt marsh of Lindisfarne, bruised. Shopping trolleys, plastic bottles, tractor tyres, junk. Curlew, Redshank, humming critters. The castle creaks as it breaks. The sampled words strung together to form the poem above are from a correspondence enquiring into an art critical representation of the salt marsh of Lindisfarne in the North East of England. The poem serves as an index of degeneration following proposals from Deleuzians of all stripes for a 'new' geophilosophy, and suggests a montage which Deleuze refers to as a cinematic image - at once false but nevertheless artefactual. In the thesis by Deleuze on cinema, the artefactual image along with the superimposition of sound as a non-referential index of time is crucial to the establishment of what he describes as a time-image. As an experimental architectural enquiry, this anamorphism extends representational practices beyond perspectival geometry and deconstructivist abstraction, and intensifies the image as a speculative and art critical object. This mixed media installation will attempt to convey degeneration in the context of human activity, with junk as a critical and speculative aesthetic. It will include Film footage and pictures, 3D and Al generated images, voice recordings of the sampled text above, synth and electronic sounds, and sampled environmental sound recordings from the salt marshes of Lindisfarne.

Gerard Gormley, Buckinghamshire New University - Concrete Dreams of Sound IV

If music were made of architecture, it would resonate with the textures, forms, and materials of built space - its rhythms shaped by columns, its melodies carved in stone. Concrete Dreams of Sound imagines this possibility by transforming the Barbican's Brutalist architecture into both an instrument and a resonator. Rather than using buildings as backdrops for sound, this project embeds sound within them - recording echoes through stairwells, vibrations through concrete walls, and underwater hums from ponds. The architecture is not just heard; it is played. A violin becomes a probe, tracing sonic contours of surfaces, drawing out the character of materials - concrete, glass, steel - not for harmony but for texture and presence. Music, here, is not composed but discovered: it dwells in walls, lingers in airshafts, reverberates through the bones of the building. Architecture becomes both the score and the performer, a body that sings back, a kind of living archive of sound. Through this, Concrete Dreams of Sound proposes an architecture that is not silent but always speaking, always listening, where every wall and corridor holds a memory, a note, a voice still unfolding.

Vera Ivanova, Chapman University - Electrostatic Whale

Electrostatic Whale was composed in 2016. The piece is written for bass clarinet and is accompanied by a pre-recorded soundtrack; its main source comes from the sound sample

of a whale song, manipulated and transformed through the use of various software to create an image of a creature, a digitized sea mammal, submerging into the deep ocean and emerging to a digitized surface. I have chosen to work with the sound of a whale song as it is as expressive as a human voice, and some of its timbral characteristics are reminiscent of bass clarinet. What inspired me to write a piece about the whale was a snapshot from my memory. As I was taking off on a plane and looked down through my window, I saw in the crystal clear waters of the Pacific Ocean hundreds of whales, swimming as a pod on their migration path. The surreal beauty of this moment – seeing these majestic creatures from the sky above – ignited the idea of writing this piece for bass clarinet and pre-recorded soundtrack, based on the whale song.

Playlist 2, Friday 5th September

Cristian Argento, Conservatory Alessandro Scarlatti of Palermo - Diviso in due The piece is a deep dive into the human experience, a journey undertaken by the soul of one who, unfortunate enough, is caught in a panic attack. And it is through this dissociation that the mind loses contact with its surroundings. The source sound materials are the soundscape of the Botanical Garden of Palermo and the recording of the moment when the orchestra tunes up initiating the ritual of the concert. The piece is not meant to stop at just describing a personal experience but aims to provoke deep introspective reflections by guiding the listener, through the metamorphosis of the sound environment, to explore his or her own fears and embrace his or her own frailties. In an increasingly hectic and chaotic society, driven by the doctrine of "there is no more time," "you are late," the Botanical Garden becomes the sanctuary of being, an oasis of peace and balance.

James May, Brown University - given to be heard

"given to be heard" nestles into the tensions of representation and the real in soundscape composition. It takes as its source material a selection of field recordings I made in the Gulf South between 2019 and 2024, particularly in and around New Orleans, LA—a region itself the site of profound social, political, and environmental tensions—a swampy ecological zone that, by its nature, exists in flux, "a trickster, ready to engulf the unwary in its muddy, suffocating embrace" (Vittoria Di Palma, "Wasteland"). It's complex and beautiful, a region where the borders between city, community, nature, and industry are porous, for better and worse. Through processing fabrications like resonant delays and impulse response reverberation, I hope to lift the listener out of a "simple" field recording document and into a more complicated negotiation of where the soundscape begins and ends.

Cristiana Palandri, MTI De Montfort – Commiato

Commiato is an electroacoustic piece. The sound material was created through electronic instruments such as electric guitar, modular synthesisers and mixed with vocal samples, digital synthesis and extensive use of field recordings. Melting glaciers and recordings

in which extemporaneous and ruinous weather changes (thunderstorms with tornadoes) occur are the material from a possible soundscape of the climate crisis. Field recordings are combined with digital sounds created in Max MSP that exasperate the sense of danger and looming, due to their cold and unreal, inhuman timbral connotation. While the sounds of the electric instruments create a surreal sense of displacement in the soundscape. The interplay between real, abstract and instrumental sounds reconstructs a credible, as well as unreal and evocative soundscape, that can trigger personal memories and connections in the listener, transfiguring some of the awareness inherent to climate change. It is a work that combines a variety of sound materials, this fragmentation strikes a balance in the cohesion of diversity and describes an imaginary landscape. Fragments and forms of ecologies that become a chant. It addresses the issue of global warming, not thanks to the use of recorded sounds that reveal climatic variations, but mainly because it is meant to be a farewell, a piece that is also an elegy.

Sophie Hughes, independent artist - GREEN MASS

GREEN MASS begins with a conversation between a hunter and bird watcher, two humans that share a practice of deep listening and careful observation of the other-than-human world. Although their motives diverge, they are entangled by the direction of their attention. The film radiates out to explore kinship from the molecular to the cosmic to the mystical, weaving through encounters with white squirrels, spiders, planets, plants and pesticides. The soundtrack and the story were made in an ancient, coppiced woodland in southeast England. Whilst a sound artist played crystal bowls at 432Hz, a frequency often cited in discussions about healing and cosmic harmony, electrodes were placed on an oak tree and in the soil into a mycelial network to measure the electrical pulses and translate them through a midi into sounds. This woodland is also a migratory stop for nightingales and another layer of the sound are recordings of several nights walking out to the woodland and singing with the nightingales.

Clemens von Reusner, independent artist – SALIX

"Salix" emerged from a brief acoustic observation of branches and leaves of a very old specimen of a "Salix Alba Tristis" from the willow family (Salicaceae), which were slightly moved by a rising wind. These movements, which grip the trunk, branches and dense foliage in different ways, become sonic gestures and textures, as does the life-giving and ever-scarcer water within them. The structural nature of these sounds leads to spectral and temporal variations that are sonically developed in the course of the piece with the means of the electronic studio. The formal proportions become clear in the intervals between striking sounds according to the golden section. Not only this mighty tree, but also all other living creatures in nature and the earth that supports them, need our care and mindful treatment today and in the future more than ever before.

Garrison Gerard, University of North Carolina at Pembroke - Resonance Ecology
Resonance Ecology is a system that combines and processes field recordings from disparate
LISTENING ROOM NOTES

locations to create a new surreal soundscape. The system moves from one place to another, highlighting (dis)connections between locations in their weather, culture, and topology. Each realization of the piece is different, bringing the listener on a unique journey through real and imagined soundscapes that may never be heard in the same way again. This realization of the installation uses recordings from acoustic surveys conducted in Iceland, Chile, and the Lumber River to track the impact of anthropogenic noise on protected ecosystems. This intersection with acoustic ecology shapes the trajectory of the piece—data from the field recordings such as noise level and acoustic indices are used to draw connections between locations and direct the algorithm as it creates the soundscapes in this installation. This is particularly audible in the spatialization aspect of the piece as sounds interact in 3D space, mirroring their interaction in the real world ecosystems that the acoustic surveys are studying.

Taxiarchis Diamantopoulos, Athens School of Fine Arts – Pnoe

Pnoe is a composition based on the 4 criteria which were developed as part of my doctoral/research project on Sound Space: Isomorphism, related to the degree to which a spatial system exhibits homogenous features, Heterodefinition as a means of interactions between isomorphisms and their key role to the shaping of spatial awareness, Distribution, which sets the topologies of spatial morphologies both as part of the compositional process and as a performance practice and Temporal inertia qualifying a number of techniques that contribute to our sense of spatial expansion vs temporal evolution. Material used combine a variety of sound sources including domestic appliances, industrial machinery, short instrumental phrases as well as soundscape recordings, all suitably processed or in their original state, in order to meet the standards offered by the proposed model.

Rob Blazey, Newcastle University - Staging Post

Staging Post is a multi-channel audio-visual performance. Inspired by my research into collage-based approaches to creative practice, the piece is constructed live using audio recordings and imagery of various instruments and sculptures that I have built, often from found and repurposed wood and electronics, employing material-led methods to inform their design and function. Inspired by Eduardo Paolozzi's creative methodology, these elements are combined, juxtaposed and further fragmented in a cyclical, self-feeding collage process, allowing me to improvise and explore within a pre-composed aesthetic and sound world.

Domenico De Simone, Conservatorio di Musica "Umberto Giordano" di Foggia – HYPNOS

Hypnos and Thanatos, Sleep and Death. Death mirrors Sleep, because it is the latter that interacts with life; it is life itself, while Death represents its mirror opposite: life is mirrored in Death. Now Hypnos is introduced ... Thanatos can wait. Starting from the sounds recorded on the lakeside of the town where I was born, I imagined what the soundscape will be in the future.

Enrico Dorigatti, University of Portsmouth – 76

Based on actual climate data, 76 offers an audiovisual representation of the temperature anomalies registered in 76 years, from 1940 to 2016. A temperature anomaly is the variance of the temperature registered compared to the long-term average. In 76, data drives the visuals and affects the sounds. A visual representation of the Earth gets covered in grey as the temperature rises, recalling the ashes left by a fire. Simultaneously, two labels show the year taken into account and the temperature data. Sound, instead, is based on three speeches advocating for climate action (Obama, DiCaprio, and Thunberg), altered by interpreting, through the artist's mediation, the information conveyed by the dataset. This approach, compared to the faithful data representation offered through the visuals, favours artistic expression over precise data communication.

Nikki Sheth, sound artist and composer – Chiroptera

Over 500 species of plants worldwide rely on bats for pollination, a fact that is not widely known. Bats are important insect controllers, bat guano makes excellent fertiliser, bats play a key role in dispersing seeds and bats are barometers of our planet's health. Without them, there is no us. This work looks to foster a deeper connection with the places we inhabit and the other species that occupy these spaces. It comments on the importance of bats as a species and the impact of this species on humans and the health of the planet. This work is part of long-term research that explores nocturnal wildlife and ecological change. It aims to inspire positive change in attitudes towards bats since Covid-19.

Jeremiah Moore and Heidi Quante, The Tank Center for Sonic Arts - Meditation on a Melting Glacier

In projected visuals and spatial sound from original imagery and field recordings from California's Tuolumne River watershed, San Franciscans Heidi Quante and Jeremiah Moore seek to bear witness to their water source being impacted by climate change. Carefully sourced slow landscape imagery and layered field recordings from within the affected watershed are woven into a sensory meditation cultivating intimate, sustained contact with this difficult subject of location-specific resource-loss.



Concert 1

Joshua Tomlinson, Oakland University - Olivier's Birds: A journey to the mountain 'Olivier's Birds: A journey to the mountain' is a triphonic, fixed-media composition that was created to pay homage to Olivier Messiaen—an artist who has also been my teacher. It was created from field recordings at Bryce Canyon (one of Messiaen's sources of inspiration for 'Des canyons aux étoiles...'), Mount Messiaen (the place dedicated to him in response), the sound of stars, and audio files from the Cornell Lab of Ornithology online database. The birdsongs used in this movement are the songs most referenced in Messiaen's 'Des canyons aux étoiles...' Birdsong is a universally loved sound, and in that way, it is a very human sound. Its manipulation is the thrust of the drama in this piece, which ultimately contrasts terrestrial and celestial sounds.

Duncan Chapman, composer & sound artist - Like fresh snow, bells and leaves

Made for the second concert of the Aural Diversity project at the Attenborough Arts Centre in Leicester (2019). Created in collaboration with Students at the Hearing Support Centre, Beauchamp College, sound artists Simon Le Boggit and Tim Baker. This piece explores experiences of sonic memory and significance with a group of people who have all experienced changes to their hearing. All of the college students have cochlear implants and their voices describe their favourite sounds in relation to where they live and how that has changed with changes in their hearing. Simon and Tim talk about the relationships between particular sounds and their locations. Combined with the voices are recordings made with the collaborators which are combined with transcriptions of some of the vocal phrases. Some initial questions 1. Are there any sounds that you particularly identify with as belonging to where you live? 2. As your hearing has changed are there any sounds you

now are now keen on that you weren't in the past ? 3. Are there any sounds you miss as your hearing has changed ? 4. Are there any sounds you would want others to hear that they might not have come across?

Boyi Bai, composer & sound artist - Exploring Silence - Japan

"Exploring Silence – Japan" is a soundscape composition born from The Sound of Adventure, a project commissioned by Cities and Memory and Exodus Adventure Travels to mark the latter's 50th anniversary. Rather than depicting adventure through dramatic sounds, I framed silence itself as an act of discovery—an idea influenced in acoustic ecology, where silence is not absence but a fragile presence resisting noise. Inspired by R. Murray Schafer's hi-fi/lo-fi soundscape theory, I wandered Japan without pre-planned recording sites, seeking moments where delicate sounds (birdcalls, wind) pierced urban din. The resulting piece blends field recordings with ambient drones, amplifying these ephemeral interactions as quiet acts of resilience. It invites listeners to hear adventure in the overlooked: silence persisting, like a breath held beneath chaos.

Marty Fisk, University of Birmingham - Metrograde

Metrograde explores the impact of cars on the urban soundscape without allowing the audience to hear them directly. This audiovisual work utilises Spectral Compression to obscure one sound-world with another; with the spectral content of motor vehicles passing through space acting as a control source, tearing distorted lines through the music which surrounds the listener.

Concert 2

Karina Townsend, University of East London - Adrift

ADrift is intersectional, embodied research practice examining themes of identity, sensory knowing and existential loneliness. Output presented here is a 4'38" immersive film of a nocturnal, riverine odyssey through a subaquatic soundworld. Drifting through the night in my kayak, armed with hydrophones and eavesdropping with headphones, I inhabit a watery, wordless cinema that slowly unfolds as the tide ebbs to slack water. At this moment the city and its aquatic wilderness exist for me alone. I am losing my hearing. This place communicates at its own pace and invites me in without judgement. I am held in an uncanny, multisensory synchresis of the familiar above and the unknown below. Usually waterborne, I make and adapt objects that help me to explore and sense my I work with materials ranging from the conventional tools of a sound recordist to ad hoc sound making devices improvised from household or DIY items and life's offcuts. Acquired hearing loss, for someone who works with sound, is problematic. My identity is in question. My work focuses on creative strategies that allow me to fully and actively engage with my environment in rich, meaningful ways whilst acknowledging and interrogating this sensory loss and seeking a 'sense of place'. We talk of hearing loss but not listening loss.

CONCERT NOTES CONCERT NOTES

ADrift as methodology is a vehicle developed to confront existential loneliness, a form of 'embodied therapy' and meditative 'deep listening'. As artistic practice it further explores work developed to livestream the break of dawn from beneath the Thames, a unique and personal contribution to Soundcamp's Reveil 2024. As audiovisual narrative composition, ADrift floats restlessly on the eddy line between composer/performer and audience.

James May, Brown University - Iullaby, for

"lullaby, for" is an experimental improvisation environment requiring a natural water source, a hydrophone, a small speaker, and trash from the water source. The performer creates a noise-based feedback loop between the hydrophone and speaker mediated by the water and—if the performer so chooses—whatever polluting trash they add. The aim is to concretize the interference of humans (and our trash) on the natural environment, through a sonic context that historically is considered similarly unclean.

saadi daftari, University of Montreal - OutReached

OutReahed is a composition created as part of the Migration Sounds project initiated by Cities and Memory. It is informed by the specific ontology of sound as being itinerant, displaced, dislodged and fleeting. Imagining the ritual captured in a Son Jarocho folk music recording performed by the Mexican diaspora in Barcelona, Spain, as a call for home, OutReached is an answer to this call. It stretches this call beyond its acoustic limits across the ocean all the way back "home". A home that is reimagined through my non-Mexican ears. Through my felt knowledge and sensorial memories and field recordings of Mexico as well as through my own lived history of migration. Except for the Son Jarocho recording, all other sounds and field recordings used in this composition were recorded in different parts of Mexico. Trusting that these sounds were fundamentally bound by their cultural context and common origins, my process of composition was anchored in an agentive and organizational listening to reveal these sounds' common stories. This enabled the sounds to speak for themselves and for the relations they embody to emerge as the musical experience.

James Davoll, Newcastle University and Queen's University Belfast - Zephyros

Along the North Tyneside coast, a modern fossil hides among Permian rocks. The rusted iron skeleton of the SS Zephyros, visible only at the lowest tides, lies just 250m offshore at Brown's Point. Run aground in a 1947 storm after losing its anchor, the wreck has since become part of the seascape, its corroded frame now colonised by limpets, kelp, barnacles, snails, and seaweed. Still and decaying, it contrasts with the motion of the container ships behind, anchored securely, their lights dancing on the sea. Nearby, fishing boats lift creels, their buoys bobbing within reach of the wreck. This film approaches the Zephyros from a more-than-human perspective, blending traditional and experimental ethnographic techniques with improvisation and non-linear editing. The project explores the wreck's materiality through a mix of tripod-fixed, microscopic, and action camera footage, paired with ambient, hydrophone, and tactile audio. These capturing the reverberations of CONCERT NOTES

the wreck and its environment. The camera and microphone act as mediators, forming a sensory dialogue between the filmmaker and the wreck. The primary soundtrack features field recordings made on-site, alongside an improvised performance with the wreck on 30.06.24, offering an embodied and multi-sensory engagement with this liminal coastal relic.

Concert 3

Pinnel - Pussy Willow, performance with the Gut

Lemington Gut also called Canany Island or Newburn Haugh. Is a site in Tyne Just West of The Gut is now a remediated site that slowly sifts a seeps with the tide . Small glimpses of blast slag, iron quay chains and air hole cut into the quay side and the ever present glass kiln cone speak to the rise of mineral wealth and extraction. Of b This site provided iron, glass bombs and graphite. Made with bodies and fire minerals mud and water . Now this site is an and , a buttery meadow. This work is a performance of a long vocal collaboration with the Lemington Gut . Pussy willow is a mixing field sound and recordings of onsite improvisation with vocal samples and field sound samples from Lemington Gut . It is an attempt to find sound where words do not fit or cannot be found.

Gero Von Randow, freelance artist - natural responder

Trees react to electromagnetic waves of the radio spectrum in a physically defined way. The sap columns inside the capillary structures of tree wood act like antennas. Possible emission sources are broadcast radio stations, electric vehicles, industrial and other electrical appliances. With a modified radio receiver it is possible to make these emissions audible, so that the listener can hear how nature is embedded in technology and vice versa. I registered electromagnetic "tree emissions", recorded them and mixed the result linearly so that they could be perceived as a story or a song. Then I played an improvised musical accompaniment of this track on a modded SOMA LYRA synthesizer. In the final stage I mixed the "tree recording" and the musical accompaniment. You may find an online version at https://soundcloud.com/gero-von-randow/natural-responder-new-mix For a live presentation I would replay the "tree recording" and accompany it with the LYRA synthesizer. The mixing could be done by myself (with a submixer).

Dimitris Savva, Cyprus University of Technology - Black Watering

"Black Watering" is a live-electronics performance that was developed during my stay at the EMPACT-NATFA Artistic Residency, "Water: Memory & Movement." Built upon my ongoing artistic research, the work explores underwater sound pollution and its impact on marine life. It involves real-time manipulation of both live-produced water sounds and underwater recordings from the Black Sea in Sozopol. The live water sounds were generated by creating various gestures in a water tank and using a straw to blow air, resulting in different voices and noises within the tank. These sounds were captured using a

hydrophone, a microphone designed for underwater use, and were processed in real-time using music software and MIDI controllers. The underwater sound recordings took place in three different locations along the seaside in Sozopol. These locations were selected after extensive exploration of the area to identify places with sonically interesting characteristics suitable for recording. After spending several hours recording in each location, the recorded sounds were edited and imported into software for use in the performance.

Concert 4

Annie Mahtani, University of Birmingham - Shimmer

Shimmer is an exploration of the glinting vitality that threads through the multispecies world. Inspired by the writing of Deborah Bird Rose—who spoke of the shimmer and bling of the living world—this piece celebrates the fleeting beauty, richness, and grandeur of the natural world. In a time of ecological uncertainty, Shimmer leans into joy. As Donna Haraway writes: It's not all that hard to play. It's actually not all that hard to sustain joy if we let ourselves. Joy is not innocence; it is openness to caring. If we let pleasure in, if we let the light in, if we let it seep in, there's a kind of leaking of the bling of the world. Really we live on an astonishing planet, and we may as well just let the astonishment in. Shimmer invites listeners to inhabit a sonic world where memory, flow, and presence coalesce. This is not a nostalgia for what has been lost, but an invitation to experience the now more deeply—to find shimmer in the spaces between.

David de la Haye, Newcastle University and Mhairi Hall, independent artist - Ceol Lochan a' Mhonaidh Ruaidh / Underwater Cairngorms

Underwater Cairngorms is a unique partnership fusing the arts and environmental sciences, and explores the changing underwater soundscapes of five lochs over the course of a calendar year. It engages people with the environment through new music whilst generating novel acoustic research and data based on site-specific recordings from Badenoch and Strathspey. Folk musician Mhairi Hall and sound recordist David de la Haye spent one week each season gathering sounds below the water, supplemented by terrestrial field recordings; this helped paint a complete acoustic picture. The project became a full-length documentary on BBC Alba with an album release on Hudson Records scheduled for October 2025. This performance will showcase cinematic excerpts of the film alongside a live soundtrack to augment the experience, bringing the underwater sounds into a vivid real-time experience. Underwater Cairngorms was funded by Creative Scotland and supported by Buglife/Cairngorms National Park.

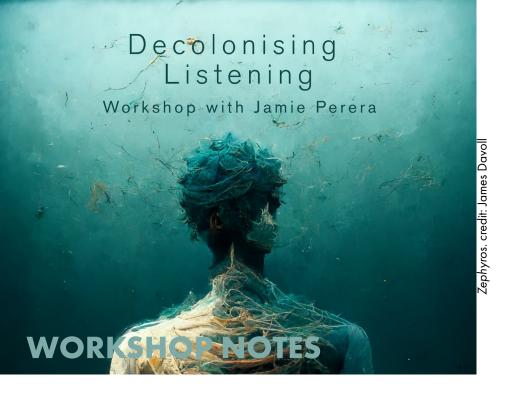
Ben Gaunt, Leeds Conservatoire - Filey Brigg

Filey Brigg is a piece (of variable duration) for fixed media and improvisation, performed by me. When I was a child, our family used to go to Filey for our annual summer holiday. I absolutely loved it there! Beautiful scenery, 2p machines, sandcastles, ice cream, playing football on the beach. I have very, very fond memories of the place. When I was 13, I wrote a piece for my local wind band called "Filey Brigg". It was premiered under the baton of Anthony Houghton, to whom I am incredibly grateful for showing me such encouragement and support. Recently, I found the tape of that performance, and listened to it for the first time in – probably – 26 years! This new version of "Filey Brigg" features an hour-long electronics part, which combines the recording of my childhood piece with sounds recently recorded in Filey. These include many natural environmental sounds (waves, birds, wind etc.) and manmade environmental sounds (the engines of fishing boats, arcade machines, laughter on the beach).

Teddy Hunter, University of Birmingham - Whispering Trees

Whispering Trees is a two-part audio-visual live performance that invites the listener to reimagine the sounds of the forests from the perspective of the forest through an artistic response to sap movements in trees. The performance both imitates this plant process moving upwards to highlight these micro sounds that then interweaves into the sonic textures of the Sap Synth of arpeggiating melodic phrases of altered sap recordings taken from the Wyre Forest to create rhythmical elements, ambient pulses and whispers in the form of an ambient electronic dance piece. The two sections interweave with the live visuals created by visual artist Nic Finch who uses imagery from the Wyre Forest to reflect the interconnectedness of the forest, highlighting elements of the unheard voice through both a visual and sonic context, creating a dialogue between the performer, listener and the forest. The text heard in Whispering Trees is read from ecologist Susan Simards book Finding the Mother Tree, whose research into the interconnectedness of the forest ecosystem she describes as 'the trees talk to her through showing what to research next'.





Libby Meyer and Christopher Plummer, Michigan Technological University – Reconnecting through Sound

As people spend increasing amounts of time indoors and online, communities are becoming disconnected from the natural world—particularly from the rich and meaningful sonic environments that surround them. This workshop explores how soundscape recordings and place-based composition can serve as powerful tools to reconnect individuals and communities with nature. Drawing on our work capturing soundscapes in remote locations such as Isle Royale National Park, we will share examples of how natural sound can be used to foster environmental awareness, emotional insight, and community engagement. Participants will experience immersive listening sessions, learn techniques for capturing and integrating natural sound into creative projects, and explore how mindful listening can influence personal and collective well-being. We will also discuss how these approaches can be adapted for use in education, public programming, and interdisciplinary collaboration.

Sabina and Joseph Sallis, Newcastle University – Dance of Commoning: Forest Garden Effervescence as Sonic Resistance

This participatory performance-workshop invites earthbound acts of improvisation and kinship. Dance of Commoning draws from forest garden ecologies, improvised Avant-gardes, quantum listening and ephemeral land practices to cultivate an ethics of attentiveness, mutuality, and sonic care.

Recontextualizing David Tudor's Rainforest and indeterminate methods of Cage and Cunningham by using somatic movement and foraged, hand-crafted sound devices and art objects made from matter grown in our forest garden, we will guide participants through an improvised sound and movement session, invoking a collective, multispecies kinship.

This work enacts a speculative common—a space where art becomes a site of embodied participation rather than a detached output. It critiques technocratic epistemologies and colonial legacies of knowledge extraction, proposing instead a mode of artistic research akin to a foraging intuitive that is relational and deeply attuned to place. Through radical presence and durational acts of sensing, we explore how sonic practice can resist reductionism, reanimate the esoteric undercurrents of radical pedagogy, and ignite ecological renewal. What futures emerge when ART listens and gardens, rather than captures? How can improvisation refigure our relationships with land, sound, and each other?

A. Martinez, independent artist, Member of Midwest Society of Acoustic Ecology – Rituals of Remembering: I heard a Sound

Rituals of Remembering: I Heard a Sound is a discussion-based creative workshop which aims to provide a space and structure for participants to open and deepen our experience of grief, loss, and remembering. This intimate workshop invites participants to consider Solastalgia, connecting to their own lived experiences and the sounds of their pasts lost, missing, or stolen due to our changing world. While we situate ourselves in the present to observe and document, and look to the future to prepare and plan, it is also important to look back and remember as a way to honor our stories through environmental sound, to begin to grieve what's lost, and to heal. Participants will engage in small group discussion as well as independent writing prompts. Participants will also have an opportunity to share out to the larger group as a way to reflect and connect as a community.

Lotte Dijkstra, Newcastle University - Hear & Now: Storytelling

Urban forests provide urban dwellers access to nature and the more-than-human world. Engaging with the stories within these forests through listening fosters belonging and supports environmental access for all. Join landscape researcher Lotte Dijkstra In this storytelling session to listen to and story with the urban forest. Lotte will facilitate a series of listening prompts to attune to the more-than-human world, leading and guiding the composing and sharing of a collaborative and interconnected story.

David de la Haye, Newcastle University / EcoSound CIC – Sonic Pond Dipping Sonic Pond Dipping is an arts-based approach to learning about freshwater ecosystems and acoustic ecologies. Join underwater sound artist David de la Haye to listen beneath the

surface of a local pond and become a citizen-scientist for the day. Scattered widely across our landscape, these small waterbodies contain the secret communications of amphibians, invertebrates, fish, and even plants. The recordings you make during this short, informal

WORKSHOP NOTES

WORKSHOP NOTE:

workshop could contribute to ecoacoustic research. The awe and wonder of freshwater life awaits!

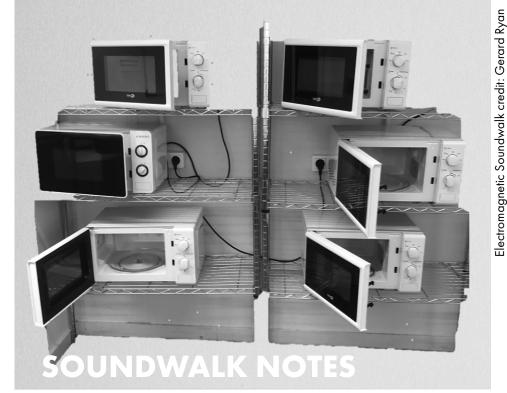
Jamie Perera, Sonic Ecology – Decolonising Listening

This workshop explores listening as a decolonial and embodied practice. It invites participants to examine how their listening has been shaped by colonial, extractive, and disembodied frameworks—and how they might unlearn, rewild, and return to listening as an act of relationality, responsibility, and becoming. Through guided listening exercises, environmental explorations, journaling, and group dialogue, we will feel into how listening can be reframed as a practice of reciprocity with place, community, and self, moving beyond Western cognitive models toward embodied, collective, and ecological listening.

Luiz Henrique Otto de Santana Filho, Universidade Federal de Sao Paulo – Videoless Audio

"Videoless Audio" engages participants in a sensory dialogue with their environment. Through the deconstruction of the conventional image-sound relationship in audiovisual practices, the pre-recorded workshop-performance presentation invites a shift in perception, one that centres the act of listening as a primary way of knowing and relating to the world.. By isolating sound from image and proposing a collage with them, "Videoless Audio" helps participants attune to the poetics of place and the ecological interdependencies often overlooked in visual culture. This practice fosters a sense of connectedness between people, non-human life, and the environments they inhabit, inviting a reimagining of how we listen to, handle and coexist with the world around us.





Martin Eccles, Newcastle University – Begin to Hear

The soundwalk encourages participants to reflect on the sonic environment of urban life (human and other than human). While navigating an accessible route around the university campus, attendees will experience a blend of surrounding sounds and recordings of remote sea cliffs and seabird colonies through 'silent disco' headphones. Several pauses will be incorporated for deeper listening. Participants must remain silent to enhance focus on the auditory experience, with the option to listen fully, partially, or not at all through the headphones.

Gerard Ryan, Universitat Rovira & Virgili and University of Barcelona – Electromagnetic Soundwalk: Listen to the Architecture of Consumption

Explore the sonic landscapes of retail spaces through an immersive guided soundwalk led by Gerard Ryan, professor of marketing at the Rovira & Virgili University in Catalonia. This workshop invites you to tune into the invisible architecture of consumption, blending artistic exploration, scientific method, and critical reflection. Through the act of listening we ask: What happens when we hear what normally goes unheard?

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The Sound + Environment Research Group at Newcastle University is pleased to host a broad range of international scholars and practitioners for their inaugural symposium. The theme of the symposium aligns with the aims of the Sound + Environment Research Group, set-up to bring together researchers working across arts and sciences to explore the ways that sound can deepen our understanding of environments and the communities inhabiting them. For example, recent developments in the field of ecoacoustics are proving fruitful in assessing ecosystem change. Sound and listening are also increasingly used to monitor built structures and to inform urban and rural landscape design. We can use sound for scientific and artistic exploration, to inform and expand our knowledge of environments and our relationships to the world around us. Sound can inform a range of innovative interventions and solutions to problems. Through exploring scientific and artistic approaches together, we engage with sound and listening to create complementary ways of investigating, understanding, and taking action.

Organising Committee: Rob Mackay, Usue Ruiz Arana, Tatiana Alvares-Sanches, David de la Haye, Lawrence Davies, Martin Eccles, Martin Heslop & Will Dawson

Technical Team: Fred Hollingsworth, Rob Blazey, James Davoll & David de la Haye

Farrell Centre Team: Owen Hopkins, Hannah Christy, Caitlin Carter, Kim Foy & Georgia Fitzpatrick

Volunteers: Jasmine Weatherill, Huanyu Wang, Dustin Chan, Samuel Austin, Aria Guo, Zhiming Xu, Karol Iwan, Luke Watkin, George Bell and Xiao Yang

Sound + Environment