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Welcome

Welcome to In the Field 2, a three-day international conference exploring new perspectives in field recording practice and research. Over eighty international presenters will contribute a range of insights across peer-reviewed presentations, workshops, sound and video works.

The conference follows on from the 2013 international symposium of the same name, organised by CRiSAP (Creative Research into Sound Arts Practice), University of the Arts London, in collaboration with the British Library. While the 2013 event mapped contemporary practices and their historical precedents, In the Field 2 now investigates how the practice of field recording has changed in the intervening decade of escalating ecological, political, social and economic challenges.

We have an exciting and full schedule. Please note:

- Parallel sessions take place Thursday afternoon, all day Friday, all day Saturday.
- Workshops take place on Saturday (p. 37-39). Sign up required at reception.
- An exhibition runs throughout the three days (p. 40).
- Please see events (p. 3) for evening activities and social gatherings.

For registration please visit the front reception area of LCC. The Lower Gallery will be the conference information point everyday from 11am. Volunteers will be on hand to assist if you need orientation or help.

We look forward to many inspiring and diverse conversations throughout the conference days and nights.

With thanks from the organising team,

CRiSAP, London College of Communication, University of the Arts London

Handles and hashtags:

Insta: @crisapsoundarts

X: @CRiSAP2

Facebook: @CRiSAPual

#inthefield2 #CRiSAP #ResearchLCC #UAL

ual creative research into
sound arts practice

Practical information

Rooms:

- Lecture Theatre A (LTA): Turn left as you enter through the barriers
- Lecture Theatre C (LTC): Walk straight ahead as you enter the barriers
- Lower Gallery (LG): Walk straight ahead as you enter the barriers
- Typo Café: Turn right as you enter through the barriers
- Glass Box: Turn right as you enter through the barriers (behind the cafe)
- Lecture Theatre B (LTB): Turn right as you enter the barriers toward Typo
- Upper Gallery (UG): Walk straight up the stairs as you enter the barriers
- Workshop rooms: Please see pp. 37-39 or ask at the information point

Registration times (front reception desk):

- Thursday, 4 July: 09:30-10:30
- Friday, 5 July: 09:30-11:00
- Saturday, 6 July: 09:30-11:00

Information point:

- Lower Gallery: 11:00 daily

Exhibition (see p .40 for details):

- Sound and video exhibition running daily in the Upper Gallery, LCC

Workshops (see p. 37-39 for details):

- Sign up at front reception. Workshops take place as parallel sessions on Saturday

First panels' start times:

- Thursday: 10:30 | Lecture Theatre A
- Friday: 10:00 | Lecture Theatres A & C (parallel sessions)
- Saturday: 10:00 | Lecture Theatre A & Workshops (parallel sessions)

Lunchtimes:

- Thursday: 12:50-14:00
- Friday: 13:50-14:50
- Saturday: 13:50-14:50

Last panels' start times:

- Thursday: 16:00
- Friday: 16:40
- Saturday: 16:30

Events

1) Thursday, 4 July | 18:30 onwards | Conference meal and social | Mercato SE1 6DR

Please join us for food and drinks to mark the end of the first conference day. We have limited space reserved but the venue is large and should provide ample room for everybody. This is a relaxed, informal and inclusive invitation to all who wish to join. <https://mercato-metropolitano.com/elephant-castle/>

2) Friday, 5 July | 18:45-19:30 | *Listening after Nature*, paperback celebration and drinks | Upper Gallery, LCC

Please join us to celebrate the paperback publication of Mark Peter Wright's book: *Listening after Nature: Field Recording, Ecology, Critical Practice* (Bloomsbury). Wright will read excerpts from the book and be in conversation with Salomé Voegelin for this event. <https://www.bloomsbury.com/uk/listening-after-nature-9781501392863/>

Save 20% with the discount code: GLR BD8

Panel overview: Thursday, 4 July

(LTA = Lecture Theatre A; LTC = Lecture Theatre C)

<p>CRiSAP Welcome and introductory panel. LTA: 10:30-11:30. p. 7</p>	
<p>Panel 1. Placing the Field. LTA: 11:30-12:50 Anton Spice, Gabriele de Seta, Nele Möller, Sally Ann McIntyre Chair: Mark Peter Wright pp. 7-8</p>	
<p>Lunch: 12:50-14:00</p>	<p>Lunch: 12:50-14:00</p>
<p>Panel 2A. Capturing and Releasing Lifeworlds. LTA: 14:00-15:40 Emiddio Vasquez, Jonathan Prior and Sandra Jasper, Leena Lee and Guillermo Guevara, Rachel Shearer Chair: Angus Carlyle pp. 9-10</p>	<p>Panel 2B. Concrete and Abstract: Pressing Record and Activating Collections. LTC: 14:00-15:40 Daryl Jamieson, Dayang Magdalena Nirvana Yraola, Gustavo Branco Germano and Fernando Iazzetta, Mark Rohtmaa-Jackson and Björt Sigfinnsdóttir Chair: Louise Marshall pp. 10-12</p>
<p>Panel 3A. Hearing Criticalities: Layers in Space and Time. LTA: 16:00-17:45 Allie Martin, Chantal Eyong, Hector MacInnes, Ingeborg Entrop Chair: Cathy Lane pp. 12-14</p>	<p>Panel 3B. Memory Machines: Inclusion, Ethics, Authenticity. LTC: 16:00-18:00 Lila Lakehal, Matt Lewis, Mitchell Akiyama, Nathan Wolek, Neil Spencer Bruce Chair: Kate Carr pp. 14-16</p>

Panel overview: Friday, 5 July

(LTA = Lecture Theatre A; LTC = Lecture Theatre C)

<p>Panel 4A. The Social Lives of Sounds. LTA: 10:00-11:30 David Vélez, Kate Carr, Lisa Hall, Spencer MINQ Carter Chair: Cathy Lane pp. 17-18</p>	<p>Panel 4B. Performing Archives, Hearing Histories, Tuning, Technologies. LTC: 10:00-11:30 Alexander Collinson, Gisa Weszkalnys, Maja Zećo, Rachel Grant and William Otchere-Darko, Jonas Spieker, Nicol Parkinson Chair: Hector MacInnes pp. 18-20</p>
<p>Panel 5A. Listening, Relistening, Reflecting, Resisting. LTA: 12:00-13:50 Amias Hanley, Nombuso Mathibela and Sibonelo Gumede, Paulo Dantas, Pragya Sharma Chair: Cannach MacBride pp. 20-22</p>	<p>Panel 5B. Amplification, Attention, Reception. LTC: 12:00-13:50 Anandit Sachdev, Jacek Smolicki, Jess Pinney, Julia Barton Chair: Mark Peter Wright pp. 22-23</p>
<p>Lunch: 13:50-14:50</p>	<p>Lunch: 13:50-14:50</p>
<p>Panel 6A. Interference, Energy, Technology, Polyphony. LTA: 14:50-16:20 Bariya: Pratyush Pushkar and Riya Raagini, Soundcamp: Mort Drew, Grant Smith, Dawn Scarfe and Sasha Baraister, Julian Weaver, Matt Parker Chair: Kate Carr pp. 23-25</p>	<p>Panel 6B. Sensory Collaborations. LTC: 14:50-16:20 Ecka Mordecai, GUI Ren and Ryo Ikeshiro, Samuel Hertz, Tania Rubio Chair: Victoria Karlsson pp. 25-27</p>
<p>Panel 7A. Bodies, Care and Ghosts. LTA: 16:40-18:00 Banu Çiçek Tülü, Helen Anahita Wilson, Joanna Penso, Leon Clowes Chair: Hannah Kemp-Welch pp. 27-28</p>	<p>Panel 7B. Sonic Ethnographies. LTC: 16:40-18:00/20 Anna Vermeulen, Eisuke Yanagisawa, Karl Salzmann, Tilly Mason Chair: Angus Carlyle pp. 28-30</p>

Panel overview: Saturday, 6 July

(LTA = Lecture Theatre A; LTC = Lecture Theatre C)

<p>Panel 8. Audio Channels: Swarms, Streams, Samples, Dummy Heads. LTA: 10:00-11:40 David Michael and Michael Clemow, Ecka Mordecai and Rory Salter, John Grzinich, Lia Mazzari Chair: Mark Peter Wright pp. 31-32</p>	<p>Workshop 1A. Playing Back. Beth Robertson CRiSAP Studio. 10.00-11.40 p. 37</p>	<p>Workshop 1B. The Eurovision Field Recording Project. Chase Coley W220. 10.00-11.00 pp. 37-38</p>
<p>Panel 9. Localities and Elsewheres. LTA: 12:00-13:50 alejandro t. acierto, Moushumi Bhowmik, Peter Cusack, Robert O Beahrs, Safeya Alblooshi Chair: Angus Carlyle pp. 32-34</p>	<p>Workshop 2A. The Things You Hear. Travis Yu Meet at LTB. 12.00-13.50 p. 38</p>	<p>Workshop 2B. Our Shared Georhythms. MUD Collective Glass Box (Meet at Typo). 12.00-13.50 pp. 38-39</p>
<p>Lunch: 13:50-14:50</p>	<p>Lunch: 13:50-14:50</p>	<p>Lunch: 13:50-14:50</p>
<p>Panel 10. Acoustic Witnessing. LTA: 14:50-16:30 Alejandro Castillejo-Cuellar, Alexander Vojvoda and Korab Krasniqi, Lara James and Leah Kardos, Luz Maria Sanchez Cardona Chair: Cathy Lane pp. 34-36</p>		
<p>CRiSAP concluding session and Q&A. LTA: 16:30-17:00 p. 36</p>		

Panels and Abstracts

CRiSAP welcome and introductory panel

10:30-11:30 | Thursday, 4 July | Lecture Theatre A

The convening CRiSAP team will introduce the conference, exhibition and workshop programme and discuss the context and motivations behind In the Field 2. Each presenter will situate their interests and engagements with field recording to open up a listening space for preliminary topics and ideas.

Panel 1: Placing the Field

11:30-12:50 | Thursday, 4 July | Lecture Theatre A

Nele Möller: H(a)unted Listening

H(a)unted Listening is an audio essay about a field recordist and a hunter. The essay is set in a bark-beetle-infested spruce monoculture plantation in Germany (the Thuringian Forest). Starting from an eerie encounter in the woods, it explores the parallels between hunting and field recording practices, from the multi-sensory engagement present in both practices to the inherent asymmetrical power relationships. Furthermore, the essay reflects on how 'hunting' and 'field recording' are intertwined with issues related to concepts and constructs of 'nature', cultural contexts, and ethical concerns and how forests and 'fields' are gendered and hierarchical spaces within European contexts. H(a)unted Listening is connected to the PhD project, 'The Forest Echoes Back – Receiving and Transmitting Forest Conversations Through an Ecology of Listening', in which I work with various human and nonhuman actors in and around the Thuringian forest to retrace the reverberations between past (his)stories, current developments, and possible futures of the collapsing spruce monoculture plantation that is called a 'forest'.

Gabriele de Seta: When is a Field?

Taking a cue from a long genealogy of 'when' questions in constructivist social science, this talk revisits how different lineages intersect in the concept of 'field' that has become a key site of articulation for the practice of field recording. From anthropological and social theory to physics and computer science, the field has functioned as both concrete device and abstract model, providing metaphorical and practical grounding to a wide variety of inquiries. Situating field recording alongside practices like fieldwork, field studies, field experiments, field operations or field marketing, I argue that the generativity and malleability of this concept needs to be correlated to the intersections and divergences between these lineages. By redirecting ontological questions about 'what' and 'where' a field is towards the temporal axis, and drawing on the work of artists experimenting with its role in phonography, I propose to answer the 'when' question through a critical examination of how the field is constructed by the complex ensemble of practices that constitute 'recording'. In this way, temporality emerges not only as a critical tool to unsettle the field's intrinsic pull towards spatial realism and representational naturalism, but also as a productive method to reimagine field recording as a radically constructivist practice.

Anton Spice: When the River Sounds: Water Practices and Lithium Extraction in the Atacama Desert, Chile

What does it mean to listen for water in the world's driest desert? This presentation asks whether field recording can challenge the preconceived narratives of aridity instrumentalized by the lithium industry to drain the Atacama desert of the subterranean water reserves that sustain it. While lithium is heralded as central to the green energy transition in the West, the huge quantities of water its extraction requires is having an existential impact on local communities. This struggle for water is based on narratives about the inhospitable nature of the land and the salinity of the water beneath it. That this water is both invisible and inaudible leaves it open to contestation. Featuring audio recordings and photography gathered during on a month-long residency in the Atacama desert and drawing on in-person interviews with community leaders, the presentation examines how sound is intimately entwined with the region's water practices, whether in relation to Chile's privatised water industry, social rituals like the cleaning the irrigation canals, or as part of the cosmovision of the indigenous Lickan Antay people. In exploring the emotional, cultural and political registers of water in the desert, the presentation also questions the positionality of the recordist and the limits of field recording as a means of ecological engagement, in a context where such battery-power technologies are implicated in the extractive relationships they seek to expose.

Sally Ann McIntyre: Twin Signals at Silver Stream-Post-extinction Huia Soundings

Within the two audio artworks, *Twin signals at Silver Stream (fragments of a landscape for specimens #50766 & #50767)* (2018-2022) and *Post-extinction huia soundings, Te Whanganui-a-Tara 1912-1924 (moments of history torn away from the movement of history, then returned; no longer quiet life, not yet death)* (2023), the practice of field recording is manoeuvred in uncanny and critical ways that layer pasts and presents, destabilising reflexive couplings to empiricism and representation, and linking sound to its own material histories. The two works use formerly centralised modernist technologies of radio transmission and sound recording, in this case radio transmission and the 19th-century wax cylinder, staging these as fieldwork experiments. These works trace the haunted spaces of the colonial-era encounter and economic relation between Aotearoa/New Zealand and Europe, as well as that between the contemporary museum collection and the field, unpacking the uncanny traces of colonial-era species extinctions that occur as buried narratives within both the museum, and inaudibly/invisibly as absences within contemporary ecological sites. Creative practice with media archaeological tools become a method to critically enter into geographies and reveal inaudible ecocide, linking ecological devastation of the past to its erasure in the present.

Panel 2 (A): Capturing and Releasing Lifeworlds

14:00-15:40 | Thursday, 4 July | Lecture Theatre A

Rachel Shearer: The Mauri (Life Force) of Field Recordings

Recordings of the natural environment are often understood as material that is free for the taking to be repurposed as material for creative practices. The artist captures it, the artist owns it. This paper looks to consider this process and its implications through a Māori (collective term for the various indigenous kinship groups of Aotearoa/New Zealand) lens, where the environment is viewed as having its own type of identity and agency, its own type of life force. The natural environment emits not just sound or noise, but it speaks with its own voice. What aspects of this life force (specifically referring to the Māori concept of mauri) are transmuted when it is captured into a recording and re-purposed? In light of contemporary concerns around data sovereignty for indigenous peoples and considerations of indigenous relationships with the land, what might this mean in terms of how we might think about field recordings?

Emiddio Vasquez: Materializing Auralities: Sky, Land, and Sea

In this presentation I will reflect and expand on my field recording practice and how I approach the histories of transmission, other-than-human voicings and auralities. Critically examined and re-interpreted through personal histories, I trace out alternative pathways towards the histories of my home islands, Cyprus and Dominican Republic, and ways their auralities materialise. For the sky, I reflect on two sets of recordings: bat calls and radio transmissions. Through a deconstruction of radio into its transmission-reception operation, I reflect on bat calls and how those redefine a sense of locality. Through ELF radio recordings, I will explain its role in my recordings of the ongoing presence of British military bases in Cyprus. For the land, I will share recordings that involved treating my grandfather's borrowed land sculpturally to give form to a concrete sound mirror and as a resonator for a buried subwoofer during a sleep-over concert. For the sea, I use some whale recordings I did in Samana, Dominican Republic, with my father, and to conclude I will share some ongoing work that I have recently installed at the Cyprus Pavilion for the Venice Biennale. Through these thematic groupings of materialising auralities I depart from an observation that sound frequency precedes spoken language. Therefore, knowing the world in a pre-semiotic way, calls for auralities subjectively drawn from and refracted through personal histories, as ways to resist the tendency of being washed away by the so-called indexicality of field recordings.

Jonathan Prior and Sandra Jasper: Animal Voices in the Archive

The Animal Sound Archive (ASA) at the Museum für Naturkunde, Berlin, was founded in 1951 by the ethologist Günter Tembrock (1918-2011), at what was then the Zoological Institute of Humboldt University in the former GDR. The ASA was originally conceived as a means to document animal vocalisations for bioacoustics research, which is the study of animal communication, but has since found a new role in environmental conservation and species monitoring within the field of ecoacoustics. Using written documentation from Tembrock's personal papers and sound recordings from the ASA, this presentation interrogates the role of sound recording in mediating

knowledge of animal lives. In particular, we will consider: the geopolitical restrictions and affordances that determined which animal voices and places were committed to tape, and what scientific knowledge was deemed legitimate by the nascent GDR state; how animal sound recordings were enrolled in economic development projects promoted by the GDR; and the ethics of recording the non-human world in East Germany, particularly animals held in captivity. The paper concludes by considering the contemporary role of the ASA in environmental conservation, and how this presents a new set of ethical challenges for the representation of nature.

Leena Lee and Guillermo Guevara: Cohabitants: Birds and Sonic Environments of Nahá and Metzabok Chiapas, Mexico

Cohabitants: Birds and Sonic Environments of Nahá is a practice-based research project that interweaves mythologies, aural studies, and sonic arts to construct the concept of cohabitation through case studies. These case studies include interviews, sound walks, field recordings, and narrated myths. The project explores the need to consider perspectives that differ from the Western paradigm, which tends to operate from dichotomy. Instead, it advocates for exploring epistemologies that blur the boundaries between nature and culture as a possibility to imagine future natures. The proposal highlights how, for the Maya Lacandon community of Nahá, the distinction between the sounds of nature, earth, humans, and the cosmos seems to fade, given that bird songs often link events and can create new sounds, such as the announcement of climate change, the beginning of a new year or words in their spoken language. Some birds – like the white hawk or Säk ch'iich, whose consumption is prohibited – participate in healing rituals to treat illnesses. The Lacandon perspective suggests a vision of reality that considers other entities as active cohabitants of our environment. For this community, the environment is not a neutral site for human exploitation and consumption but one that determines all living things: a space of cohabitation and dialogue between entities of different species.

Panel 2 (B): Concrete and Abstract: Pressing Record and Activating Collections

14:00-15:40 | Thursday, 4 July | Lecture Theatre C

Daryl Jamieson: Space versus Place: A Consideration of the Evolution and Interpretation of Toshiya Tsunoda's Field Recordings through Ueda Shizuteru's Aesthetics

Toshiya Tsunoda, probably Japan's most prominent field recording artist, recorded the first four of his five-disc *Field Recording Archive* from 1993-1999, and the final fifth disc from 2007-2018. Over those years, his thinking about field recording changed. The earlier recordings were recordings of 'spaces', stripped of context and made abstract and conceptual in order to fit into his then-understanding of field recording as 'art'. Around 2013, he realised that that was 'a one-sided view', and switched conceptual tactics, beginning to record 'places', discovering that 'every place has its unique characteristic that enables the place's existence' (liner notes), and it was 'places' which he wanted to document with his field recordings. In this paper, I will further detail this difference between abstract 'space' and concrete 'place' through

interpretations of Tsunoda's *Field Recording Archive* and other works released after his 2013 reinterpretation of the purpose of field recording. My interpretation will draw largely on the concept of place in Ueda Shizuteru's Kyoto School aesthetics – itself drawn on Nishida Kitarō's philosophy of place – as well as the deeply-rooted aesthetics of place which have been part of Japanese aesthetics since at least the eighth century. 'Listening out' (using Jo Kondo's terminology of sound interpretation) of Tsunoda's work through these aesthetic and philosophical lenses which draw on non-Western and pre-modern ontologies afford new meanings to his work, both before and after his self-defined 2013 rethinking of his art of field recording, as well as exploring new interpretative strategies for field recording in general.

Dayang Magdalena Nirvana Yraola: We Listen to Keep: Field Recording from Various Practices of a People

My engagement with sound art as an artist, curator, and a scholar originated from my task as an archivist and collections manager (from 2007 to 2014) of an ethnomusicology collection. Beyond the content of the collection, my task was centred on understanding the process of gathering, storing and use/ reuse, to be able to create an efficient custodial management system in ensuring the continuous relevance of the collection. In the past ten years, I have developed exhibitions, performances, and art works that have used recordings from that said ethnomusicology collection, my own field recordings, and/or recording of other artists. This presentation surveys some of the field recording projects that I had the privilege of engaging with in my own art projects. First, the field research collection by Marialita Tamano-Yraola (1970s-1990s), which is part of the UNESCO Memory of the World Registered Jose Maceda Collection. Second, Robin Daniel Z Rivera's UP Diliman Soundscape project (2013). Third, Jett Ilagan's Audio Tour and Flow State (Sound of X) (2017-2020), and the Philippines' Department of Tourism's ASMR Experience the Philippines project (2022). These four projects are autonomous of each other. They, too, are produced in different intentions, contexts and governed by different disciplines. This presentation however proposes that they may also be reviewed together, as a set, in the context of inspiration, provocation, and/or contribution to contemporary art. Moreover, whether intentionally or otherwise, the projects each, and together, reveals what we listen to and what we keep as a people.

Gustavo Branco Germano and Fernando Iazzetta: Whistle-Hunting Season: Recording Birdsong during the Brazilian Military Regime

In 1962, Brazilian engineer and amateur ornithologist Johan Dalgas Frisch released a pioneering record of native birdsongs, *Cantos de Aves do Brasil* [Songs of Brazilian Birds], which was a best-selling LP in the country and brought Frisch fame as an avid explorer and protector of nature. That same year, the record was brought as a gift to US President John F Kennedy by Brazilian President João Goulart. Two years later, Goulart was ousted by a military coup supported by the US government, beginning a twenty-one-year authoritarian regime in the country. In the early years of the military regime, while many Brazilian artists and intellectuals were being censored, exiled and tortured, Frisch's career as a field recordist thrived with the release of records that straddled the lines between art, science and easy listening entertainment. This presentation will inquire how birdsong recordings achieved commercial success and governmental validation in the increasingly repressive political context of 1960s Brazil. First, we will present an overview of the different artistic and commercial strategies employed during Frisch's successful career as a field recordist from 1962 to 1971.

Then, we will focus on his 1971 LP *Sons da Transamazônica e o Canto do Sabiá* [Sounds of the Trans-Amazonian Highway and the Song of the Thrush] in an attempt to hear how it resonates with the military government's projects for ensuring control and economic development in the Brazilian Amazon rainforest.

Mark Rohtmaa-Jackson and Björt Sigfinnsdóttir: Voices from the Land that holds you and the rocks, from which you fell

It is the night of þrettándinn in the mountains of Seyðisfjörður, a small town on a fjord in the east of Iceland. We are attempting to contact the huldufólk (hidden people) on the night that they are most likely within reach. We are asking permission to make field recordings of them, the 'ultranatural', using technology to invite hidden agency from within the landscape into the observable. We receive responses. The huldufólk seem to tell us they refuse to be captured. The huldufólk of Iceland are inseparably bound to the environment, its formation and its behaviours. They move through a landscape that is itself alive, in volcanic eruptions, earthquakes, avalanches, landslides, the wind and northern lights. They calibrate themselves in their existence outside the definition of 'the human', a definition which has often worked to create exclusions. Deploying the practice and generative logics of the field recorder, and sound's relationship between presence and the imagined, we are attempting to capture something whose one essential characteristic is to slip away from possibilities of capture. In this paper, alongside our short creative documentary *Voices from the land that holds you and the rocks, from which you fell* (2024), we analyse attempts at field recording the huldufólk as a means to make thinkable the environmental threats of the fjord, and the aesthetics and ethics of intervention. This work explores some of the challenges in efforts to speak the same language as the world.

Panel 3 (A): Hearing Criticalities: Layers in Space and Time 16:00-17:45 | Thursday, 4 July | Lecture Theatre A

Hector MacInnes: I Am Standing in a Field

I Am Standing in a Field is a 15-minute spoken word performance, layered over manipulated and collaged field recordings. The piece is a litany, a sampler, a plunderphonic blank verse which – like Alvin Lucier's *I Am Sitting in a Room* – slowly annihilates the singularity of a speaker in re-echoes. Rather than using a process of iterative reverberation, however, the voice reads and rereads a corpus of sentences and phrases trawled from internet search results, each of which begins 'I am standing in a field...'. To be standing in a field emerges as an invocation of straightforwardness. It takes any context – a music festival, a guided meditation, agriculture, warfare, hallucinogenic spirit quest, environmentalism – and ecomimetically reduces it to a rustic underplay which idles beyond critique. It takes the speaker, and positions them in the stance of the noble scarecrow, crudely stuffed with heart and courage, but unburdened by thought. As the declaration of standing in a field is revisited, and revisited, and revisited, the scarecrow's noble stance is incrementally soiled, pecked at and deformed. We are left to reflect on the multitude of claims we make against the fields we stand in; and in the ominous vacancy between sentences, we are left to wonder what counterclaims those fields are slowly and surely drawing against us.

Allie Martin: *This Is a Black Neighborhood: Notes on Sonic Critical Fabulation*

In her article *Venus of Two Acts* (2008), Saidiya Hartman describes critical fabulation as a mode of writing that is ‘a history of an unrecoverable past; it is a narrative of what might have been or could have been; it is a history written with and against the archive.’ In this paper, I consider the potential of fieldwork recordings and soundscape composition as a mode of sonic critical fabulation, a way to sonically weave a narrative of what is and might have been around field recordings of Black life. Using my 2023 installation *This Is a Black Neighborhood* as a case study, I explore the liberatory potential of Black neighbourhoods through sound. These spaces have generated entire genres of music, cultural movements, and ways of sustained community engagement despite being consistently overpoliced and underserved by local, state, and national governments. Created in collaboration with the Columbus Museum of Art, *This Is a Black Neighborhood* was an installation in which I constructed a motion activated Black neighbourhood within a gallery, layering soundscapes built from field recordings and original compositions. This installation pushes against individualism and the erosion of community so that soundscapes were triggered as people walked around the gallery, ensuring that the entire neighbourhood could not be activated unless there were enough people in the gallery invested in this activation. Ultimately, I argue that a kind of sonic critical fabulation is not only possible but generative, liberatory, and even urgent as the sounds of Black life are continually subjugated.

Chantal Eyong: Sound as Touch: Using Sound to Develop Auto-Ethnographic Text and Embodied Practice for Intergenerational Stories About Migration

This paper examines how field recordings and sound offer a haptic and poetic approach to memory recall for embodied work and a way of navigating one’s place in relation to others in autoethnography. I use documentary practices, craft-making, and ekphrasis writing to navigate complexities within generational and socio-spatial relationships in the Black diaspora, with a focus on the United States and Cameroon. Drawing from scholars such as Zora Neale Hurston and Donna Haraway, I examine how sound offers a haptic space for expression, desire, and reflection. Listening provides an unmediated way to revisit relationships with the land and identify iterative determinations about what I observe. My exploration is anchored in personal experiences, which include writing about my initial adult visit to Cameroon, my father’s imminent plans to return and retire in the country, and my mother’s premature return to Cameroon due to an ongoing illness, and sound excerpts of my mother recalling folk stories from her childhood. With sound recordings, I identify the intricate layers of diasporic imaginations, the tensions between longing, dreams, and their materialisation through objects and technology as they intersect with Cameroon’s domestic spaces and commerce. I will explore some possibilities for archival and memory associations and examine potential challenges. Furthermore, I explore how the looming presence of war complicates diasporic relationships with the land, reshaping traditional connections and notions of belonging. In contemplating the future of Cameroon, I illuminate the evolving landscape shaped by these complex relationships and the shifting aspirations influenced by the turmoil in Cameroon.

Ingeborg Entrop: Feeding Back Layers of Time: An Attempt at Reciprocity

My contribution concentrates on the concept of the feedback loop, applied to field recordings and their site of origin, as a possible means for a reciprocal, respectful and co-creative encounter with my environment. As a former scientist I was bound to a practice of one-way observation and modelling. That approach largely relies on the

visual, which often tends to focus beyond the local, creating a reductionist divide between here and there. Nowadays, as an artist-researcher, I explore mainly through listening, because the sonic allows for a more holistic and polyphonic approach – in my view an approach that could potentially help address the challenges we currently face on a global scale. I not only listen, but I also record, for the sake of sharing. These field recordings build a growing atlas of sonic probes of locality; from the recordings follows a growing almanack of audio works. To avoid a one-way exploitation in that process, I continuously look for strategies of co-creation with the places I engage with. One of my attempts is feeding the field recording pieces back to their site of origin by on- or near-site exhibiting, e.g. in the form of audio walks. This in-situ placement of recordings, this superposition of time layers with certain delay, makes past and present interfere and potentially amplifies certain site-specific features and dampens others. In this way I try not to aim for a representational but for a generative field of sonic and narrative layers of locality.

Panel 3 (B): Memory Machines: Inclusion, Ethics, Authenticity

16:00-18:00 | Thursday, 4 July | Lecture Theatre C

Neil Spencer Bruce: What Should I Record? Understanding the Evolution and Ethics of Soundscape Recording in a Democratised, Commercial Digital World

The democratisation and availability of field-recording technologies, coupled with an increase in recording for commercial sound libraries and online field recording discussion communities, necessitates a consideration of the benefits, and inherent drawbacks in this transformation. This paper argues that while interest in field recording contributes to the preservation of soundscapes, it simultaneously narrows focus to more marketable content, potentially sacrificing the diverse and authentic capture of sonic environments. This transformation and commercialisation mirrors the evolution of photography from an artistic medium to a commoditised, mass-produced entity leading to a homogenisation of visual culture. Likewise, commodification of field recording risks marketising sonic heritage and commercially appealing sounds over the capture of diverse soundscapes. Drawing on Fisher's concepts of hauntology (Fisher, 2014) and capitalist realism (Fisher, 2009), the discourse questions the authenticity and representation of soundscape in an online market-driven reality, exploring the ethical issues of appropriation and sensitivity in commodifying cultural soundscapes. Wherein, sounds that are deemed marketable gain precedence, a selective archival process, while beneficial in preserving certain sounds, potentially marginalises and silences less 'sellable' sonic environments, creating a skewed auditory history. The need for a reevaluation of the field recordists future, questioning the need for personal credit and compensation against sonic preservation and ethical considerations. Taking a broad Hobbesian view where field recording driven by self-interest and material gain is contrasted with the communal and preservational ethos traditionally associated with academic field recording practices. In conclusion, this paper navigates the complex ethical issues confronting amateur recordists seeking professional status.

Lila Lakehal: Record, Recall, Reclaim: A Diasporic Spell

In an exclusive performance for the panel Memory Machines: Inclusion, Ethics, Authenticity, Lila Lakehal intends to go to the roots of her recording practice and link it back to her Algerian lineage and birth land. Indeed, the French through colonisation, erased culture from indigenous people. Artefacts, books, names, images, stories, languages were also lost in the process of exile. As an artist and member of the Algerian diaspora in postcolonial France, she remembers and sources what has been missing / taken from her people in her surroundings through constant, almost compulsive field recording, from protests to her daughter's first sounds, and find resilience in oral, improvised spoken word and voice experimentation. The performance will weave together excerpts of personal, family and field recordings, storytelling and voice work. By doing so, the stigma of losing the past and parts of identity becomes an ode to the liberation-driven power of sound, fleeting and unwavering. The three Rs (record, recall, reclaim) are guerrilla tactics to replace the four Fs (fight, flight, freeze, fawn) as trauma responses. This labour of love combines ubiquitous, multidimensional timelines together, offering a deeply diasporic gaze with ears, tongues and flesh for the 'hungry ghosts', remembered again. We are a/live now!

Mitchell Akiyama: The Where There, or, Field Recording in the Age of Machine Learning

In 2016, a team of machine learning researchers introduced an algorithm capable of synthesising sounds in response to a video input. A clip from their published research shows a drumstick being dragged through a bush, which is rendered as a plausible rustling sound. Aside from the obvious potential consequences for the future of the foley industry, this also raises important questions about the ontological status of sound recording, field recording in particular, in the age of AI and generative media. Before 2016 it was safe to say that all recordings, even when heavily manipulated, still bore some indexical relationship to their sources. AI-generated sound, no matter how convincing, is synthesised and therefore indexes algorithmic weights rather than places and locations. I argue that what we intuitively recognize as a distinction between field and studio recordings is actually an ideological fiction resulting from assumptions about the epistemological value and function of recorded audio. I further contend that all recordings are field recordings. The acoustic treatments in a recording studio merely decrease or obfuscate the location or specific features of the room, even if we unconsciously ascribe a sense of placelessness to these recordings. If AI-generated audio can 'pass' as a field recording, what is its location? The server farm where the training happened? The locations of the recordings that went into the training dataset? Furthermore, what does this mean for a practice or a genre whose epistemological and artistic value has often been taken to be a function of its apparent authenticity or transparency?

Nathan Wolek: Young Sound Seekers and the Lessons of Inclusive Pedagogy

Young Sound Seekers is a community outreach programme that creates opportunities for blind and partially-sighted youth to learn about natural soundscapes and audio field recording. The project began in 2020 through funding from the United States National Park Service (NPS). Since its inception, the co-directors (both sighted) acknowledged it was not enough to tweak old lessons and make them more accessible. Instead, we needed to design a new curriculum within the context of inclusive pedagogy and universal design. We started by seeking out and meeting with creative professionals who are visually impaired, some working in audio and others working in related

careers. Hearing their stories about frustrations and how they overcame barriers helped us to avoid many missteps. Next, we gathered reports about the most accessible tools and technologies for audio field recording. This meant devices with tiny touch screens had to be banished in favour of tactile controls with clear spatial arrangements. We also leveraged the accessibility benefits of smartphones, using apps that integrate voice commands and screen readers. Finally, we had to rethink classic exercises like soundwalking in silence and develop more inclusive activities that still emphasised experiential, hands-on learning. Our goal with every lesson was to build our students' capacity to converse about sonic experiences. The accessibility mindset that permeates Young Sound Seekers has dramatically changed the way we teach about natural soundscapes and audio field recording, but the results are a highly engaged and inclusive learning community.

Matt Lewis: No Such Thing as Empty Space

The deafblind stereotype is that of an isolated figure or as Barnett (2013) describes 'an island' (Barnett 2002 in Barnett 2012), and while perceptual, physical, social, and geographical isolation are sometimes features of deafblind experience and culture, deafblindness also emphasises connectivity, coming together, and sharing. Many deafblind people face barriers to participation in mainstream activities, and even within support services assumptions are sometimes made about the validity of individuals engaging in sound and music-making such as field recording. Communal listening is a key feature of musical culture and coming together to listen in different ways emphasises the connective possibilities of listening as a social practice. The affective coming together in deafblind field-recording, no matter the perceived affordances for the listener, supports an inclusive knowledge system concerning music and sound which breaks down traditional distinctions and dominant ideas around listening practice. Just as Henriques' 'sounding' challenges assumptions that 'knowledge resides in "the mind" – as if this could be separate from its body' (Henriques 2011). Deafblind field-recording challenges assumptions that listening is located in the ear or indeed only in the body at all. This performance lecture critically reflects on a 5 year-long collaboration with deafblind charity Sense and hundreds of members of the deafblind community through recording, performance and installation.

Panel 4 (A): The Social Lives of Sounds

10:00-11:30 | Friday, 5 July | Lecture Theatre A

Lisa Hall: Pieces of Listening

The microphone and the act of recording any 'field' does not result in a singular objective sonic truth, it is a fleeting moment in space and time. The recording is more a reflection of who or what is holding the microphone, just as much as it is about the 'field' that it seeks out. The recording could be described as an articulation of the 'constellations of listening' that align for just a moment to enable any recording to take place at all. This presentation will briefly explore some sonic moments in which these constellations become audible, sounded out through a range of artists' practice and research, which includes: hearing the recordist in my own field recordings and Mark Peter Wright's 'noisy non-self'; hearing the subjective listening body articulated in Amanda Guitérrez's soundwalks and the collective listening discussions of Soundcamp; reading the algorithmic listening intentions of machines, governments and corporations that are enacted through urban microphones; hearing the listening body of non-human life through the sounds of animal mimicry; and hearing through time, bodies and landscapes in the work of Shortwave Collective's DIY radio microphones, who describe these factors as 'Constellations of Listening'. These shifting dynamics will be considered alongside an alternative geography articulated by Salomé Voegelin, where the 'field' is no longer a static visual object-based map, but rather it is the ever shifting waves in a dark, undulating ocean.

Spencer MINQ Carter: Listening With – Towards a Transparent and Holistic Field Recording Practice

Stemming from *Listening after Nature* (Wright, 2022), this paper critically examines the (un)ethical practices of field recording with a reflection on its inherent, extractive nature and chronicled exploitation of its subjects. It illuminates pathways toward ethical engagement, cultural sensitivity, and inclusivity. Through highlighting the work of artists who are and have been challenging established norms and resisting the trope of the 'invisible microphone man', a term coined by Wright, this paper demonstrates a more accountable and participatory role for recordists with the aim of fostering a deeper connection with the communities and environments they engage with. The paper argues for a change within intention and perspective; field recordists must become more sensitive and conscientious. It acknowledges that race affects how we listen and think about sound. As Gus Stadler states, we have to confront the whiteness of sound studies while the field is taking shape. It is everyone's responsibility, especially those with the most influence and access to actively make sound studies more inclusive, which will certainly create a change within field recording.

David Vélez: The Luscious Field: Recording Practice with Food

This paper examines how sonic artists approach audio recording to investigate food production, trading, preparation, and consumption and bring attention to the predominant presence of food in our everyday life and its connectedness with political aspects determining our cultural identity and well-being. It analyses distinctive artworks by Kate Carr, Simon Whetham, Lee Patterson, Jana Winderen, Emeka Ogboh, Jo Kennedy, and the article's author, produced in different natural, rural and

urban contexts such as farms, oceanic fishing areas, food markets, kitchens, and dining tables. The analysis of these projects and their methodological considerations aim to establish 1) The extent to which the material of their recordings connects the mundane with the politics in artmaking and 2) How these sounds emphasise the critical role of food in the current social and environmental crisis. This paper incorporates theories in food sounds by Tara Brabazon and Anna Harris, the politics of sound by Salomé Voegelin and Brandon LaBelle, and the material of food by Jane Bennett, to assess the mentioned artworks.

Kate Carr: Amplifications, Interruptions and Obscurations: Exploring Field Recording Practice as Relational Encounter

This paper explores some of the implications a relational conception of space has for field recording practice. If space comes into being via interaction and encounter, as theorists of relational space suggest, then how might we conceptualise the particular inflection acts of field recording generate within the locations in which recording occurs? Rather than exploring field recording as a record or documentation of a space, this approach considers instead what spaces, or what version of spaces, field recording itself might produce. In exploring such an approach to field recording, I foreground it as a practice which is both productive of relations, as well as interruptive and disruptive. I discuss some of the encounters my own practice has generated, as well as some of the relations my practice has interrupted, silenced or otherwise influenced. In attempting to think this aspect of field recording more fully I introduce three sonic figures: propagation, masking and reverberation and explore how the sonic fluxes these figures entail might help us conceptualise field recording as a practice produces particular versions of locations out of dispersed and diffuse relational encounters.

Panel 4 (B): Performing Archives, Hearing Histories, Tuning Technologies

10:00-11:30 | Friday, 5 July | Lecture Theatre C

Alexander Collinson: Listening Silently: Pressing Record in the Field of Conflict and Trauma

With the emergence of mobile technology, the ability to capture field recordings amid conflict has paved the way for a new understanding of the sonic environment of war. Once a silent unknown, accessibility to access the sonic pallet of conflict is at a simple swipe or click of a button via social media platforms. Enabled by those at the epicentre of war pressing record, thus, becoming active participators in field recording, albeit often via a video format, with the objective of documenting and sharing the actuality unfolding around them. These recordings are valuable with the content exposing a new sonic narrative of human emotion often with the identity of the recordist revealing itself. Something of which could be comparable to an oral testimony. However, we are currently at a point in time where this content must be verified for authenticity, along with pre-existing content captured used as misinformation and propaganda within current conflict. Consequently, this raises questions around the ethical use of this content captured by non-credible sources and poses implications to the interpretation of current warfare for the future of historical representation in a museum context. Using

examples of captured recordings through time from the first world war, to present-day conflict, the aim is to discuss the ethical use of field recordings captured in warfare, while creating a debate with focus on how we embrace this new approach to field recording and to what degree this will change the narrative of curatorial choices in regard to interpretation within museology.

Jonas Spieker: Beyond Authenticity: Rethinking Technology and the Field in Environmental Sound Art

The concept of authenticity has always been crucial to environmental sound art. By recording material 'in the field' and engaging with the immediate environment, the sound artist's practice gains much of its legitimacy. Authenticity, in this context, refers to the presumed genuineness of time and place that translates into the aesthetic framework. But what is the role of technology in this process? The authenticity paradigm runs the risk of reducing technology to a mere intermediary that, furthermore, could potentially undermine the presumed authenticity of an artist's practice. This perspective aligns with a modern Western interpretation of 'technology' as the epitome of culture and, therefore, the antithesis of nature. This presentation challenges the paradigm of authenticity by drawing on insights from posthumanist discourse and science and technology studies. It proposes a holistic approach that considers technology as an integral part of the environment rather than an opposing entity. This reconceptualization not only transcends the problematic dichotomy between 'nature' and 'technology', but also establishes a new interpretive framework for understanding the complex interplay between nature, technology, and sound in environmental sound art. The talk concludes by applying this framework to an exemplary analysis of BJ Nilsen's *Massif Trophies* (Editions Mego, 2017), highlighting the significance of electroacoustic processing and electronic interventions as critical practices, and opening up a discussion on how technologically mediated or altered environmental experiences can indeed be considered authentic.

Nicol Parkinson: Field-Action: Performance Art, Field Recording, Document

What modes of capture and engagement might we demand of art documentation that are better served by the models offered by field recording? An invitation towards plurality of listening acts as tacit encouragement towards a multiplicity of perspectives, as opposed to the firmly framed gaze. Performance art (as with much art which occurs rather than exists) is most often engaged with, in retrospect, as image, or as extract of exported (heightened) moments. The wholeness, in both the time dimension, and the direction of focus, is most often lost in retrospect. The total and open work, so often celebrated as a development of the twentieth century, is regularly relegated to an expressive icon. Over the last years, I have been exploring sound capture of performance events, informed by experience as and with field recordists, and as an engaged and critical listener to the resultant work. The history of field recording, within creative, anthropological and ecological frameworks has, for better and for worse generated not only methods, but also aesthetics of sound capture and reception. Has the relative mainstreaming of field recordings as material cultivated a mode of listening engagement more suitable for performance art in retrospect, than that of amplifying moments of iconicity or of visual symbolism? How can the repositioning of the crucial time dimension re-inform our relationship to performance in retrospect? What might fall by the wayside of performance discourse, and which substrata elements might drift towards our future articulations?

Maja Zećo, Rachel Grant, Gisa Weszkalnys, William Otchere-Darko: Threatened by Energy Transition: Sonic Tensions and Agents in St Fittick's Park

The site of St Fittick's Park in Aberdeen, the city known as the oil capital of Europe, is threatened by proposals for an Energy Transition Zone, turning it into a contested area shaped by the differing agendas of local business, political leaders, residents and campaigners. The park is surrounded by extensive industrial facilities, including retired landfill, sewage works, and a waste incinerator. The Aberdeen South harbour extension that opened in autumn 2023, provoked further calls from the community to preserve the park. The site is adjacent to the Balnagask estate, one of the most economically deprived parts of Aberdeen. This presentation will examine the sonic forces of this contested space, starting with actual sounds of the site recorded during individual and community soundwalks, group discussions, note-taking, and mapping. The voices of people, nature and industry reveal an interplay of the ecological and the socio-political, where one can smell sewage release, hear the birds in the pond, mingling with wind, sea waves and nearby harbour facilities. During soundwalks, community members shared the ways they filter sounds consciously and unconsciously, and the other ways in which listening reveals personal and social interdependencies, including evoked memories, and a sense of loss. The sound fieldwork examined in this paper has been led by artist-researcher Maja Zeco, and curated by Rachel Grant. It is part of a collaborative project involving social science researchers Gisa Weszkalnys and William Otchere-Darko who have carried out long-term research in Aberdeen. The project has been funded by the Economic and Social Research Council and by the Department of Anthropology, LSE.

Panel 5 (A): Listening, Relistening, Reflecting, Resisting 12:00-13:50 | Friday, 5 July | Lecture Theatre A

Pragya Sharma: Listening Between the Sounds

The research is structured around listening and re-listening to field recordings from weaving communities in India. When listened to closely, these recordings reveal the background more finely and display a constant disruption by the products of technology – the piercing honk of the passing motorbike or the ringtone on an iPhone. These sounds within the interviews showcase the seamless infiltration of technology within the space of field recording. For instance, the rhythmic cadence of the to and fro of a handloom juxtaposed with the sounds of a blaring music system from a passing rickshaw, both blending into one another. The research will materialise as a two- to three-minute sound performance, a soundscape which will be a collective artistic production of sounds from the weaving villages in rural India as embellished with technology. And the fact that the sonic environment has been captured using another technology, a phone, adds yet another layer to the assemblage. As much as technology is enabling the recording, it is also acting as an interference to the recording whilst revealing much more than the speaker or interviewer is telling. The recordings are also demonstrative of how the nature of recordings themselves has shifted in the last decade or so, particularly those created in a rural landscape.

Paulo Dantas: Sound, Routine (Meaning...): A Report

In this presentation I will reflect on experiences that prompted me to reassess some aspects of my field recording activities. Those experiences are related to the recording sessions for *Cidade Arquipélago* (2015), an album predominantly featuring binaural field recordings produced in Japan, conducted between 2014-15. My subsequent 2023 research in Tokyo was motivated by the realisation that many of the album's recordings presented sonic situations commonly explored by other sound artists, potentially contributing to a stereotypical portrayal of 'Japanese (sonic) culture'. Dissatisfied, I resolved to revisit the original recording sites, focusing not on a perceived 'Japaneseness' of events, but on personal memories associated with the 2014-15 recordings. The 2023 recording sessions were marked by disappointment, overshadowed by the memory of the original recordings. Consequently, I shifted focus towards exploring presence, routines, and the repetitive nature of everyday life. This led my research to gradually delve into 'sound routines' found in Tokyo, providing a means to immerse in the city's rhythms through auditory experiences. A handful of sound works emerged, documenting routine phenomena by overlaying multiple recordings of the same recurring situations, while moving away from a singular focus on 'culturally symbolic' sounds. Additionally, certain sound events served as scores for electronic instruments developed during the creative process.

Nombuso Mathibela and Sibonelo Gumede: A Field Becomes a Field when a Microphone Is Involved

This performance-lecture will look at the site, place and culture of Kwa-Zulu Natal in South Africa, a province that has been inundated with environmental crises in the form of floods. We will focus on a rural town, Ulundi, where the field of indigenous bow instruments finds expression. We intend to reflect on the experience of working with the field recorded sonic archive of Zulu royal, poet and cultural worker Princess Constance Magogo and our experience of field recording bow instrument musicians in Ulundi – in the context of environmental changes that have affected how they harvest material to build the bow instrument called 'umakhweyane.' Outside her local environment, Princess Magogo is read through the field recordings produced by ethnomusicologist Tracey Hughes. We will reflect on what a field is in this context and the tensions around ethnomusicology under apartheid South Africa that makes up the vast majority of the literature in this region. This contribution will reflect on what a recording by re-imagining existing field recordings and through a co-created experience with bow instrument musicians who are living extensions of Princess Magogo's archive. We will be responding to the question, how might the practice of field recording respond to this, through an ongoing process led artistic research project. Secondly, an impending question in the historiography of the field and the recording, who gets to name a field and who has the right to remember in the recording will be central to our reflection.

Amias Hanley: Trans*ferring the Field

Trans*ferring the Field seeks to address the urgent absence of discourse and publication on trans* and non-binary experiences in the 'field' and contribute toward opening these inquiries and needed discussions. Drawing together transgender studies, queer theory and sound arts practices, this performance-lecture adopts modes of memoir and critical auto-theory, to defy and decenter the inferred neutrality of a cisgender positionality that has been traditionally implied within fieldwork. Situated on unceded Indigenous lands of the Wurundjeri, Bunurong, and Brayakaulung

peoples, a triptych of personal anecdotes, sonic vignettes detailing three ‘fields’, are used as the scaffolding to explore the intersections of (in)visibility, failure, safety, identity, and paranoia in the field. The first field realigns the well-known acousmatic figure, the sounding body that is not seen, in proximity to trans* and nonbinary bodies in the field. The second field traverses listening identities, risk and belonging through material sonic encounters. The third questions the field as a westernised cisnormative spatial construct and explores the complexity of embodiments within this context – asking, rather than listening and labouring in terms that have been setup via cisnormative field recording histories, how do we, as sound practitioners, particularly as trans* and gender-nonconforming people engaged in fieldwork, fail, resist or renew the field and our position as part of it?

Panel 5 (B): Amplification, Attention, Reception

12:00-13:50 | Friday, 5 July | Lecture Theatre C

Julia Barton: The Anti-Waxers

Unlike their British counterparts, the two major radio networks in the United States, CBS and NBC, banned the use of pre-recorded sound and speech, with very few exceptions, until the late 1940s. (In typical pithy fashion, *Variety* called this stance ‘anti-wax’.) We will learn about the US context of such bans, which had their origins in broadcast licensing, but over time also reinforced the networks’ financial and structural interests in live programming. As an inflection point, we will explore and listen to one of the first US programmes to push back against the ‘anti-wax’ ban, as field recording technologies improved: Norman Corwin’s documentary series *One World Flight*, which aired on CBS the first half of 1947. The previous year, Corwin and a producer travelled the world with a bulky wire recorder, interviewing political and cultural leaders, as well as ordinary people in countries ripped apart by combat, starvation, and ongoing civil wars. These wire recordings were painstakingly transferred, back at CBS, to magnetic tape, and, later, transcription disks. During broadcast, Corwin narrated the weekly documentary series live, with live orchestration. As broadcast historian Matthew Erlich says, ‘*One World Flight* created a new genre that was ahead of its time – the actuality-based long-form audio programme.’

Jess Pinney: Opening up the Field: Unmediated Listening Practices Informed by Field Recording Experience

A field recording practice can afford many opportunities to experience the sound of the natural world in ways inaccessible to the wider public due to the harsh terrain in which it often takes place, the specialist knowledge required, and the high cost of good recording equipment. Personally, the long hours huddled silently within natural places, listening to the aural secrets of the environment, has allowed me to feel absorbed into the ecology of those places, experiencing intense affective moments in turn. Using high quality sound equipment to listen in the field can create the illusion of being ‘closer’ to the sound. This can then trigger a perceptually and affectively charged experience. I say this is illusory because recording gear, while giving access to areas one otherwise might not have, creates various distances between the listener and the world around them. How might we listen without such distances? Without an illusion of closeness but with a very real sense of interconnection to the world around us? How

might such affectively heightened instances of listening be shared with wider audiences? I argue that it is possible to achieve an embodied, unmediated listening experience given the right listening conditions and/or practice. Considering the many variables influencing how, why, and when we listen, in the panel, Amplification, Attention, Reception, I propose a variety of tested and untested creative methods in which to share deeply affective listening experiences with audiences otherwise unable to access such remote and/or cost/knowledge prohibitive experiences.

Anandit Sachdev: Agency in Field Recording

This paper explores the sonic footprints left by the daily self-surveillance and self-policing techniques employed by the subject of a fast-becoming totalitarian state especially captured through field recordings. By highlighting the sonic qualities captured as part of field recordings as tools of mediality, I aim to expose the many negotiations of subjects of such policed states that can be made evident via field recordings and how such field recordings themselves hold the key to understanding daily negotiations of the self in highly controlled and policed spaces.

Jacek Smolicki: Transversal and Transformative Potential of Field Recording

In this presentation, I will delve into my previous and current work, exploring concepts and practices such as ‘transversal listening’(2021, 2023) and ‘acoustethics’ (2020, 2022). The central idea is that any recording is inherently a field recording in how it takes place within and hence amplifies already existing fields of relations while simultaneously forging new ones. Here, the term ‘recording’ transgresses its sonic connotation, encompassing any deliberate action or processes intended to create a trace with encoded meaning and prospect of reception. As a backdrop for my explorations, I will draw on ‘Discord, MA’, my artistic research into historical, present, and future soundscapes characterising Walden Pond popularised in the nineteenth century by Henry David Thoreau. Thoreau’s diligent work on bringing our attention to natural environments would not have been possible without his reliance on extractivist industry, specifically graphite mining. The piece’s departure point is a pencil from his and his father’s factory, a tool Thoreau used to map the pond and its surrounding territory before writing and editing the passages of his influential book. Today, graphite constitutes the major component of batteries used in a number of devices including sound recording equipment. This lecture seeks to draw insights from ‘Discord, MA’, illustrating how a transversal approach to recording and listening can contribute to a broader goal, inspiring a more attentive relationship with the places we inhabit and engage with on a daily basis.

Panel 6 (A): Interference, Energy, Technology, Polyphony **14:50-16:20 | Friday, 5 July | Lecture Theatre A**

Soundcamp: Being heard: recent work with live transmission

Soundcamp Cooperative (SC) proposes listening to live streams by the Acoustic Commons network, with the option of joining the Internet Relay Chat at acousticcommons.net/listen. We come to the conversation with two recent and ongoing projects in mind as ways to consider listening and transmission, and where these leave questions around the field and recording. In principle, SC do not work with recorded

sound, and our understanding of the field is quite remote from familiar protocols (Wright). Jiyeon Kim has said that, when she started streaming, she stopped recording. But for us the situation is less resolved, and these matters continue to reappear. I a g (2022) was a residency for Sonic Acts' Inner ear(th) programme. It responded to Maud Seuntjen's framing remark that 'we are pollution listening to pollution', by working with FM and digital transmission to explore differential effects of latency and hearing yourself back – whether with delight or horror (Seuntje). We discuss this confounding of outer and inner as a possible effect of working and thinking with transmission ecologies (Friz, Donovan). Radio With Palestine (RWP, October 2023 –) is an ongoing series broadcasting live audio from demonstrations and direct actions to a network of online and FM radio stations. RWP aims to witness and re-distribute the sounds of protest so they can be heard across places (LaBelle). While RWP is interested in the possibilities of a 'live archive', it also discovers a need to record. We will play and discuss these recordings as documents of (acts of) listening together. We wonder if such an 'interference archive' can create a record of resistance, without drawing the energy from collective actions (Burgum).

Julian Weaver: Being-at-Work in the Field

Combining concepts from the fields of energy production, vegetal philosophy, and more, this paper elucidates some relevant areas of energy production and energy efficiency and explores how the latter might impact our ways of working, and being, in the field. In recent times, we've seen greater focus on the agency of the field recordist at work; from noisy non-presence (Wright, 2017, 2022), to extractivist listening (Robinson, 2020), and continuing attempts to capture a world without anthropogenic noise (Winderen, 2019). In this same period, those materials and processes which comprise our recording tools have also come under scrutiny (Polli, 2017, Wright, 2022) as their so-called 'externalities' continue to be shown as inseparable from practices where ethics of care are held close. Material resources and resourcing underlie this work, and our awareness of, and attention to, practices of resource usage and conservation now extend far beyond simple actualities of device- and self-powering whilst undertaking fieldwork. But what of the field itself? In an energy context, we need actualisation rather than potential for our recordings, and we thus require the field to expend energy for our purposes. Whilst conservation practices rely on passive acceptance of what is called 'base load' in energy production parlance, efficiency narratives propose redesign to reduce energy usage. This paper considers how we might practise energy efficiency on behalf of the field and ourselves, what actualisations exist, and what might we create? How might we combine these practices with our newly held ethics of care?

Matt Parker: Listening with Crystals

During the first world war, French scientist Paul Langevin pioneered the use of potassium sodium tartrate tetrahydrate, commonly known as Rochelle salt, in sonar technology. By wiring specimens and submerging them underwater, he discovered that these crystals generated discernible voltage signals in response to water vibrations. This marked a foundational moment in the development of sonar technology, driven by the significant piezoelectric properties of Rochelle salt. Today, piezoelectric crystals, such as Rochelle salt and especially quartz, remain integral to computing and other electronic technologies. They also hold significance in metaphysical, sound healing, and wellness markets. Rochelle salt serves as a pivotal case study within my current project, 'Encounters with Wavefields: How Landscapes

Become Stories of Technology'. This project examines the complex interplay between spatial, cultural, historical, and geographical elements that influence contemporary communication technologies, emphasising their more-than-human dimensions and connections to cultural practices of speculation and mythmaking. Through a critical sound exploration of technology, this project seeks to reveal new insights and connections. In this paper, I investigate the region of La Rochelle on the west coast of France, the namesake of Rochelle salt, posing the questions: How do landscapes become narratives of technology? How can fieldwork practices in the arts unveil new and insightful connections between communication technology, landscape, and culture? Through listening, responding, and creatively researching these landscapes, I aim to explore the entangled histories and cultural resonances embedded in the fabric of technological development.

Bariya (Pratyush Pushkar and Riya Raagini): The Delhi Polyphones

Are there sounds of our city we desensitise? Hammers we hear, trains, traffic and industries, surviving lakes, birds on trees, addresses and approvals, we hear. Are we missing hearing an integrity, an undertone of the city? An overtone? A polyphone? Millions of them in a cosmic float? Delhi Polyphone is a series of multichannel compositions and performances, composed solely of Delhi's undertones, overtones, and many other polyphones, and looks towards polyphony, and ways of aural attention to gather poetic resonances from the peripheral tones of the city. After recording soundscapes from around Delhi, including tombs, railway stations and tracks, lakes, atmospheric virtual tones, parks, industrial areas, bridges, underpasses, universities, and ultrasonic environments – Bariya synthesised the captured soundscapes. Using a wide variety of inverse notch filters, the artists picked out strands of tones which go by unheard. Strands that form the multidimensional structure of a polyphonic environment that can be decomposed into an infinite number of harmonics. These strands give us hints into the metaphysics and a larger resonance of the city – a resonance in which they converge in the form of virtual tones – tones made by the interaction of all the elements of Delhi in a decentralised sonic atmosphere. Aural auroras of an everyday city.

Panel 6 (B): Sensory Collaborations

14:50-16:20 | Friday, 5 July | Lecture Theatre C

Tania Rubio: Expanding the Notion of Music Composition Acoustic Ecology Lab in Mexico, as a Form of Art

After ten years of studying and working in natural ecosystems, the experience of listening and recording the complexity of their soundscapes within the praxis of collaborating with biologists has generated new perspectives on what is considered listening and a more profound interest in it. This learning process makes me wonder how the praxis of field recording and environmental sound art could convey the complex listening experience during fieldwork. It also reflects on the challenges of a sound artist working with acoustic territories with vital biodiversity, cultural identity, and colonial history. For these reasons, the Acoustic Ecology Lab in Mexico is a case study that develops case-specific strategies to avoid falling into the common pitfalls of universality, discussing what the practice of listening implies in natural landscapes that

have been historically colonised and transformed. It conceives the listening experience as an art form, particularly in spaces that have been historically denied and silenced. The research integrates the insights of biological sciences and ethnography through the lens of environmental music composition, leading a reflection on what the practice of listening to a soundscape implies in the context of a damaged and colonised planet, particularly within a situated context, in specific localities, sites, and ecosystems.

Samuel Hertz: A Matter of Hearing: Sonic Materialism and Narratives of Environmental Complexity

Over the last decade, theorists such as Christoph Cox and Salomé Voegelin have advanced the concept of 'sonic materialism' suggesting that the very material interactions of sound constitute an interactive flux within which relational natures of the everyday (and exceptional) worlds are revealed. The sonic potential to name and amplify material interactions of power and environment. Contemporary technoscientific fields such as conservation bioacoustics further this notion by providing dynamic and expansive field recording techniques as a data-fied attunement to the complex flows of effect between (more-than)human, infrastructural, political, and ecological strata. However, this materialist project is not without critique: scholars such as Andrew J Chung, Amer Kanngieser and Katherine McKittrick shift sound away from the 'integral commonality' of vitalist materialist vibrations, and towards an analysis of context-specific, historicized, and situated material interactions of power and environment. Therefore, in this paper I consider the expansive approaches to spatiotemporality that are offered by technoscientific recording practices side-by-side with decolonial calls for situated practices and narrative reflection that enable them to expose complex interactions between more-than-human life, elemental and landscape politics. Through outlining fieldwork with conservation bioacousticians, sensory ecologists and bioacoustics recording technology developers, I argue that this approach to sound – that of an exposition of deep connections between interacting material and power structures – is incomplete without critical perspectives that enable a reflexivity about which stories can be told through these relations, who tells the stories, and what it means for them to be told.

GUI Ren and Ryo Ikeshiro: Soundwalk, Listening and Public Space: Soundscapes of Chinese Female Immigrants in Hong Kong

Soundwalking has been used as a feminist methodology to explore females' sensory engagement and embodiment of hidden contexts (O'Keeffe and Nogueira, 2018), through its possibility to move us from 'distant panorama to vibrating immediacy' (Loveless, 2020). Gender relations are significant to space construction (Massey, 2013), and feminist research explores public space as a gendered, sexualized and racialized arena (Scraton and Watson, 1998). This paper introduces two artist-led creative soundwalk projects conducted in urban public spaces in Hong Kong from our ongoing research which aims to explore the soundscapes of Chinese female immigrants in Hong Kong's public spaces. Using mixed methods, including listening, field recording, soundwalk, interviews, the research puts Chinese female migrants at the centre of the creative soundwalk process. The methods chosen, the findings and the projects' relation to the research as a whole are discussed. In the first project, the participants chose different soundwalk routes based on their daily activities in urban public spaces, where they could immerse themselves through deep listening and field recording, and two weeks later they were asked to listen back to the recordings. The second project, 'Walking in her Shoes', allowed participants to choose other

participants' soundwalk routes, resulting in a series of different field recordings and imaginative listening approaches. The creative processes displayed the differing lives of the female immigrants weaving and overlapping in time and space, producing a collision of different dimensions of their identities.

Ecka Mordecai: Reflections on the Aequill Sound Perfumes

Following a residency with niche perfume house Aequill, in which Ecka composed and released three perfumes inspired by the East London landscape, she came to consider the perfumes as field recordings. In this talk, she will share her emotionally driven method of translation between one sense (sound) into the other (scent), question the formal qualities of what is and isn't a field recording, and share the recordings as perfume.

Panel 7 (A): Bodies, Care, Ghosts 16:40-18:00 | Friday, 5 July | Lecture Theatre A

Banu Çiçek Tülü: Body BPM

Body BPM is a performance where I combine field recording using body, visuals and spoken word. It is a compact version of my solo exhibition *Pink Noise* which was a sound installation at Galerie im Turm, Berlin, between May-July 2023. For *Pink Noise*, I recorded a soundscape that was triggered by an HPV infection. With a field recording of my vagina by a DIY microphone, I aimed to translate the very private and often taboo experience of having a sexually transmitted infection (STI) into a collectively perceptible sound installation. Thus, I aspired to draw attention to one of the most common, yet widely ignored, STIs as well as to open up a space for an exchange on topics of sexual health. The field recording of my own body can be related to questions like: How field recording could serve me as a tool to communicate my experience? How does field recording help me to create sonic memory? With an online event this is an invitation to find our own bodily rhythms and extract them sonically in order to investigate their relation and reaction to external rhythmic influences.

Helen Anahita Wilson: KRANKENHAUSFUNK and the Extrinsic Death Receptor Pathway or The Death of a Field Recording (and Near-death of the Field Recordist)

How might the act of field recording provide a sense of control in challenging and extreme times? And how might a field recording become a performance autoethnographic tool for processing trauma and deepening understanding of the human body, health and, therefore, illness? During intensive treatment for cancer in 2020, I made numerous field recordings in the chemotherapy ward of a Sussex hospital. The polyrhythmic beeps and whirrs from twenty-four Baxter Colleague infusion pumps, simultaneously administering toxic cocktails to people young and old, were irresistible. Three years on, these recordings were replicated, for ethical reasons, to become an integral part of a composition, sonically expressing the cancer cell death mechanism (the extrinsic death receptor pathway of apoptosis) which my chemotherapy and immunotherapy drugs were inducing inside my breast. These cloned, reproduced recordings were subsequently and systematically disintegrated and killed, just like my cancer cells were. This paper explores ethical questions of field

recording in healthcare settings and examines how field recordings may be treated, through compositional process, in order to foster a better understanding of our bodies.

Leon Clowes: 'There's a Ghost In My House': Foregrounding Field Recordings in a Queer DIY Paranoiac Practice

Luckhurst and Morin (2014) note actors learn skills of fear 'not just to control feelings of chaos but also to use them creatively.' For people in addiction recovery, fear is something we must learn to escape, or our old habits may return to haunt us. Fear is central to my practice research, and DIY adaptation of field recordings the means to evoke family ghosts, absent fathers and disappearing birds. Peeren (2014) notes the significance of Hamlet's ghost having paternal authority. Re-engaging in creative practice as an older artist after thirty lost years, like many in addiction recovery, there was urgency in telling hidden stories and imagining a father I never knew. Since a 2020 community radio series of long-form audio collages, with a lapse of music technological knowledge for three decades, the manipulation of field recordings on an iPhone was the starting point for my creative practice. Despite my undergraduate training in classical music, editing techniques of field recordings have since become my primary compositional method. From feral geese at the Royal Parks and weary buskers on the Southbank through to birdsong in Suffolk and Kent and violins and recorders in Lewisham, altered field recordings assist my exploration of absence, grief and madness. In this performance lecture, field recordings will ground the paranoid presence for this anxious artist, interrogating the internalisation of shame, transforming everyday surroundings via socially critical practice.

Joanna Penso: The Body as Site

This is a talk exploring intimacy through field recordings of the human body. Paying particular focus to the sounds that we have been taught to stifle in public is a radical way to remind audiences of our humanity within particularly polarising times. During successive lockdowns the world spent a lot of time experiencing one another in a hypothetical digital 'space'. With the repopulation of public physical space, there was a visceral unfamiliarity with hearing a stranger's breath on public transport or listening to a stomach rumble in a café, whilst sensing someone's hacking cough became a violent experience. We have become incapable of tolerating each other in our physical bodies; a correlation can be found between this and a dramatic rise in refusals to tolerate viewpoints different to our own. The Body as Site looks to re-frame the internal sonic landscape. Presenting field recordings of the body in various contexts and environments this talk will explore acoustic textures as a starting point for radical empathy. Can we challenge our socially learnt behaviours/ attitudes towards our own bodies as well as those of others in our presence?

Panel 7 (B): Sonic Ethnographies

16:40-18:00/20 | Friday, 5 July | Lecture Theatre C

Anna Vermeulen: Preservation and loss: listening to Hamoni Lapude Anan (2010) as a sonic ethnography of the Fuegian Archipelago

This paper focuses on an ambivalent act of sonic preservation. In 2010, Deutschlandradio premiered Hamoni Lapude Anan, a radiophonic composition by

Argentinian sound artist Joaquin Cofreces featuring the voice of Cristina Calderón, then known as the last speaker of the Indigenous Yagán language of the Fuegian Archipelago. Presented as a 'sound anthropological investigation' into the changing acoustic environment of the Yagán, the composition also incorporated field recordings, handling Yagán tools found at archeological excavations, and archival recordings. This self-conscious reference to anthropology calls for approaching the piece as part of the 'ethnographic turn' that was gaining traction in the sonic arts around that time (e.g. Schneider, Wright, 2010). In this paper, I draw on narratological analysis and sound archive research, to critically consider how Cofreces's acousmatic work conveys ethnographic knowledge, taking account of the legacy of the colonial entanglement of preservationist audio ethnography, rarely addressed in literature advancing the ethnographic turn. Attentive to the 'earshot' the piece offers, its treatment of human and nonhuman sounds, and oscillation between realist and fantastical soundscapes, I explore how it evokes a particular way of experiencing the environment to intimate a Yagán lifeworld. Cofreces used early 20th-century recordings of Yagán song and speech. These were part of a salvage anthropology aimed at preserving what was depicted as a people living in isolated wilderness destined to vanish. Placed within this history of listening to the Fuegian Archipelago, which I follow into the 21st century, I uncover how Hamoni Lapude Anan reaffirms and challenges past portrayals.

Eisuke Yanagisawa: Exploring the Possibilities of Sonic Ethnography: A Reflection on the Production of *Uminari Tonari*

Since the mid-1990s, scholars in the humanities and social sciences have increasingly directed their academic inquiries toward ontological, epistemological, and phenomenological aspects concerning sound (Porcello, 2007). Following the emergence of the 'sonic turn,' a growing methodology known as sonic ethnography has garnered notable attention. Despite the absence of a universally shared definition for sonic ethnography, it is generally considered to be 'ethnological (anthropological)' and involves representation through sound (e.g., Gershon, 2012; Pink, 2015). I perceive sonic ethnography as a collaborative and practical research methodology aimed at comprehending, analysing, and portraying the relationship between a place and its inhabitants through sound. In this context, field recording functions as both the primary research method and the resultant outcome of the research. This presentation delves into the significance and challenges of sonic ethnography, drawing insights from the field recording work titled *Uminari Tonari*, co-produced by the presenter and the artist, with active participation from local residents on Minami Daito Island, Okinawa. The sonic ethnographer establishes a profound relationship with the place through 'embodied listening' in the field. Through collaboration, dialogue, and workshops with local people, the relationships between places and people are unveiled. Sonic ethnography, in a recursive manner, critically re-examines traditional anthropological fieldwork through the creation of 'ethnography in sound'. The significance and potential of sonic ethnography lie in this sensory connection with people, objects, and places through the practice of recording and its sharing, as well as in the reflective thinking and circulation of research methods and processes.

Tilly Mason: The Sonic 'Right to the City': Hearing Control, Tension and Violence in the Urban Future

Drawing on research conducted in Dalston, East London that considered the impact of Hackney Council's approved 'Dalston Plan' on its soundscape, this paper and field recording performance contends that sound studies can uncover conflicts in the urban

future. As the various actors involved in urban regeneration have different influence levels and priorities, the field is audibly fractured. In Dalston, sonic ethnography reveals that the plan's focus on increasing surveillance infrastructure, formalising Ridley Road market, and 'cleaning up' street facades is a clear attempt to silence existing and future populations. This unveils spatial and sonic violence in the field through the dispossession of the local community under council-led gentrification. With the increasing weight given to noise complaints through abatement notices, field recording is an important, though underused, method in researching the urban future. However, methods of sonic ethnography reveal sound as both a tool of control and resistance. By claiming a sonic 'right to the city', communities weaponise the soundscape to make themselves known, subverting the sonic order and reclaiming the urban future. In celebration of the history and cultural diversity of Ridley Road Market, it is a bustling hub of sonic activity, which makes it a main target of the Dalston Plan. Hence, the tensions of the urban future, between communities and councils, new and old residents, and those granted the structural agency to make noise, are audible today.

Karl Salzmann: Ghost recordings from the Field

In March 2023, I attended the funeral of a close family member. A few weeks later, while scrolling through the picture gallery on my mobile phone, I discovered several black images as well as an 85-minute video that my phone had independently recorded without my conscious intervention. These turned out to be recordings of the funeral, which I had attended. From the moment I entered the scene to the moment I left – recorded as if by magic – from the beginning to the end of the ceremony. At this point, I must state that I do not believe in parapsychological phenomena or other paranormal occurrences. However, as the phone was in my coat pocket and I wasn't using it, I have no logical explanation as to how this recording came about. Nevertheless, this is an unauthorised, accidental audio document of extremely intimate conversations and moments. One can hear ambient sounds, voices, noises and songs. A glimpse of local practices as well as emotional words which give a deep insight into human emotions. But what questions does such a document raise? Can one publish it for artistic research and/or let other people listen to it? Who owns the copyright to such recordings, and what other ethical and legal issues arise when the recording is unintentional or deliberate? In my talk I will present some sequences from this specific recording as well as artistic works I have created with this material. Together with the audience, I will then try to find possible answers to the above mentioned questions.

Panel 8: Audio Channels: Swarms, Streams, Samples, Dummy Heads

10:00-11:40 | Saturday, 6 July | Lecture Theatre A

John Grzinich: Audioswarm: A Participatory Spatial Diffusion Format Based on Behavioural Group Dynamics

Audioswarm proposes a unique engaged listening format for presenting soundscape/field recording based compositions inspired by complex behavioural notions of swarming, herding, flocking, etc. This participatory and performative format repurposes commonly individuated technologies (smartphones) for collective decentering of the 'sound field', dissolving the boundaries of audience and performer, while highlighting more fluid possibilities for spatial sound reproduction. Audioswarm can be adapted to many contexts and allows for exploring agency in socially oriented group listening situations. For several years I have experimented with conducting Audioswarms at events in ways that combine sound diffusion and performative enactment to communicate my sound-based environmental research. While I have kept the basic format the same, each Audioswarm has resulted in a unique outcome, affecting the overall listening experience, by allowing sensitivity to group scale and context. To illustrate the Audioswarm format we will collectively perform an original composition version of *Geofractions*. This work explores the diversity of complex relations between human and non-human elements that comprise the industrial scale extractive practice of oil shale mining as Estonia's primary energy source. For over a decade, I gathered and worked with a range of sound material that reflects the political and environmental implications that mining activity has for a region of the country that is often relegated to the periphery despite its geopolitically sensitive proximity.

Lia Mazzari: Listening with Environments

I propose to perform a live audio essay, an experiment in format that combines live audio streams, visual material and a spoken word essay that explores the compositional and investigative potential of live audio streams as critical and creative tools to engage with contemporary crises through sound and listening; I propose to draw on my ongoing research in representing 'sites under stress' and 'sounds of anthropogenic entanglement' in real-time. In 'live audio streaming', microphones are embedded in often hard to reach and remote places semi-permanently; transmitting sound continuously from one location to many possible listeners over the internet. Through these 'streamers', it is possible to tune-in to the dawn chorus in Mumbai, a thunderous storm in the Dolomites or a piercing industrial drone from a data centre in Ireland in real-time. For some, the practice of live audio streaming is a symptom of the digital shift toward streaming everything; for others, it transforms the act of 'listening to' into 'listening with' environments, furthering an ethical reorientation to more-than-human life on a shared planet. This shift in listening is vastly underexplored, yet it holds significant and urgent potential for our capacities to attune to a planet in an era of multi-scalar crisis. My aim is to develop transdisciplinary approaches to 'live audio streaming' as unique models of listening and responding to environments, and the profound representational challenges and impacts of the climate crisis, in critical arts-based contexts, exhibition and performance spaces.

David Michael, Michael Clemow: Toward a Fieldless Option

Advancements in recording technology have allowed us to record for ever longer durations in increasingly remote locations. We have abandoned being in attendance with our microphones during the recording process, offering instead our absence to increase the comfort of our subjects and provoke them to vocalise, stridulate, or otherwise vibrate the air for our devices. Our recordings are now so long that we are forced to scan their spectrograms for utterances that we recognize visually because we cannot actually listen to them in their entirety. In fact, as recordists, we have delegated the experience of listening to natural sounds to our machines. If this exponential advancement in technology persists, in another fifteen years we may never need to stop recording. In fifty years, we may need not bother entering the field ourselves; perhaps instead we may simply sample the Earth's auditory data from the comfort of our studios as satellites and Google Maps allow today for photographic data. At what point do we cross the threshold between sounds and data, between field work and surveillance? Our position is that we have indeed already crossed this threshold and our efforts to ethically reframe the practice may now always fall short. In this paper, we draw from post-capitalist, eco-feminist, decolonial theories, as well as critical art practices to investigate the limits of reframing the practice of field recording merely to justify its continuance. Further, we probe alternatives to such efforts and we ask whether any ethical reframing can be complete without the option to stop recording the field entirely.

Ecka Mordecai and Rory Salter: Performing Dummy Head

A test recording made with the DPA 4560 binaural headset by day-job-technicians Rory Salter and Ecka Mordecai sounds the complex entanglements of performer, listener and technology.

Panel 9: Localities and Elsewheres

12:00-13:50 | Saturday, 6 July | Lecture Theatre A

Robert O Beahrs: The Social Life of Field Recordings: Bridging Sonic Worlds through Phonography

Field recordings give voice to our auditory experiences and relations with each other in the world. Alongside technical considerations about how to make field recordings, sonic practices such as attunement, envoicement, and remediation deserve more critical attention in music and sound studies. In this presentation, I reflect on my experiences conducting fieldwork in the Altai mountains of Inner Asia (Tyva, Altai, and Mongolia) with gifted sonic practitioners in more-than-human social worlds. I discuss some questions related to the social life of field recordings and archives in my work as an ethnomusicologist and sound artist. Phonography as a sonosocial practice places importance on understanding how sounds are circulated and take on different meanings through subsequent playback while giving theoretical attention to the social, ideological, or political positionalities of listeners (Samuels et al., 2010, Feaster, 2015, Robinson, 2020). Drawing on the concept of enrollment from Science and Technology Studies, the study explores how field recordings enrol different sonic agents and mobilise listening as witness and testimony. My approach is informed by research in sensory memory and music materiality (Järviluoma, 2013, Schuiling, 2019, Hahn,

2021), where I argue that field recordings serve as socio-material interfaces. These interfaces not only disorient and reorient our sensibilities but also play a crucial role in remediating environmental knowledge and social memory. I show how the process of remediation is both ontological and ethical, shaping our perception of the world and imposing responsibilities on sonic practitioners as storytellers in relation to different subjects.

Peter Cusack: Listening to neighbours and climate change through my window

Since 2012 I have lived in a third-floor apartment that overlooks a small Hinterhof (inner courtyard) and garden in Berlin. Berlin's courtyards are sonic islands in the city, where everyday life is heard rather than seen, and quieter, intimate sounds give a sense of acoustic community. Baby cries, mealtime chatter, musical tastes, spoken languages, creaky doors, jangling bottle banks, rustling leaves and wildlife voices tell the stories of those living there, human and non-human. Each courtyard is special, different from others. At first, these soundscapes seem completely self-contained. But one quickly realises that further reaching, even global, events – be they political, cultural, climate related or environmental – are also clearly audible in the courtyard. Listening to how such global/local and personal/political relationships play out in sounds heard through the window and through extended time has been one of the fascinations of living there. Equally, the courtyard soundscape has affected my own sonic awareness and practice. I am now more conscious of the impact my own sounds – kitchen clatter, radio, phone – have on the neighbours and I'm exploring ways of guitar playing that regard the soundscape as a participant rather than as unwanted background. Neighbouring human musicians and, particularly, a formidable blackbird that sang daily beside my window for one season have helped greatly in these respects. Many field recordings have been made to document what occurs. My talk will discuss these observations and play recordings as illustrations.

Safeya Alblooshi: Sounding-Out Mina Zayed

The presentation proposes an exploration of the sonic identity and memory of Mina Zayed, a port and locale within Abu Dhabi, UAE, through the lens of sonic branding, curation, and the concept of 'sounding-out'. By delving into the complex interplay between human activity and the urban environment, it aims to unveil the nuanced layers of sound that define Mina Zayed's acoustic landscape. Drawing on the notion of 'sounding-out', the presentation will examine how neighbouring areas undergo transformation and gentrification, altering their sonic footprints. It will also reflect on the implications of curated soundscapes in contrast to the organic and inorganic evolution of Mina Zayed's auditory realm. The discussion will consider the inherent biases in listening, recording, and curating sounds, rooted in notions of urban sanitization, nation-building, nostalgia, and inclusivity in urban development. Through a combination of scholarly inquiry and experiential engagement, this presentation endeavours to offer insights into the intricate relationship between sound, space, and memory in the context of Abu Dhabi's evolving urban landscape.

Moushumi Bhowmik: Dwelling in the Field: Rewards of Slow Listening

This presentation will be built around a field trip I made in January 2024 to Jabardaha village in Jharkhand, eastern India, where families of 'dokhra' artists work with scrap metal using the lost wax method of sculpting to make bells and anklets, ghungur and paigan. As a practice-led researcher, I engage in a process of slow listening, through

which a richly layered field opens up for me, which also becomes my resting place – a dwelling. As a research-led practitioner, weaving recorded sound and image with storytelling, I sing and write that field into being. In 2006, I heard Steven Feld talk about the bells of Europe at a conference on Sound and Anthropology in St Andrews. Something about his story had felt familiar to me that day. I was remembering a story I had heard in Purulia, during my early years in my field in Bengal, of a Chhau dancer's masterful control over the sound of his ghungur. Almost twenty years later, I was seeing the artists of Jabardaha make such bells. Placing my recorder on the ground, and making video recordings with my phone, I listened and watched with wonder as the artists took out the red hot, clay-filled cluster of bells from the furnace, cooled, cleaned and shook each one of them till their bellies were hollowed out and the balls inside started to move. In that process of sounding, earth fire and air mingled, while it felt as though my past had met its future.

alejandro t acierto: Reoriented Sounds and the Displaced Audible Horizon

This critical artistic reflection highlights an ongoing body of work called *Uninvited Guests* that traces the social, historic, and environmental consequences of urban expansion emerging from settler colonial projects in the fragile ecosystems of the desert. Amid the backdrop of new developments across the Phoenix metropolitan area, this paper builds on recent discourses within multispecies justice and acoustic ecology to consider how the city's rapid development – in an already precarious landscape facing a water crisis – displaces not only what is audible, but how one hears within those locales. Situated within a post-capitalist environment where largescale luxury housing rentals are built on former plots of farmland or 'unused' land once stewarded by Indigenous people, areas once vibrant with shifting audible sounds have been minimised to a smaller subset of postindustrial 'noises'. Working fluidly through images, text, media, and audio, this creative research traces how postproduction techniques used in the development and articulation of artworks conceptually enable a critique of the expediency through which developments are erected. By studying sites of contested infrastructure, this work attends to a slow process of reorientation – of reconnecting with what is left in the wake of environmental displacement. In a landscape that can no longer adapt due to the development of concrete infrastructure, this writing asks what it is that we can hear when the audible horizon is no longer as vast as it once was prior to settlement.

Panel 10: Acoustic Witnessing

14:50-16:30 | Saturday, 6 July | Lecture Theatre A

Alexander Vojvoda and Korab Krasniqi: Landscapes of Repair: Space, Sound and Memory

In this presentation, we will discuss the rarely debated intersections and connections between sonic materials as field recordings, soundscapes, musical compositions or interviews, dealing with the past processes, and memory cultures in public spaces in the Western Balkans region. Research and documentation efforts in the realms of dealing with the past in the Western Balkans in the context of public spaces are predominantly referring to publications of written formats or visual material and neglect the potentials of sonic materials, soundscapes, field recordings and/or sound art. In

this presentation we seek to critically reflect processes of remembrance, memorialisation, and dealing with the past in the context of public spaces and discuss how the mainly visual structures as monuments, memorials or statues manifest specific narratives around the violent past and the dissolution of Yugoslavia. The presentation will reflect on how violence, trauma, and the past wars in the Western Balkan region has inscribed itself into the public spaces and how initiatives utilising sound seek to re-appropriate and re-occupy public spaces in the region and thereby question ethno-centric memory policies, and revisionist narratives.

Luz Maria Sanchez Cardona: A political and ethical approach to field recordings

In my artistic-research practice, Mexico is a real and symbolic territory. I design complex multimedia constructions in which I translate the ambiance of sonic and visual ecologies, working on the social sphere, out of the institutional areas where art might be constrained. I have generated projects in which field recording has a medullar role addressing the Mexican diaspora, the normalisation of violence through mass media, and lately I have explored how individuals endure extreme violence executed by groups in power. In this presentation/paper, I will describe how I explore the surrounding reality through the dissociative capacities of sound machines. But how can we ethically deal with sound as an object – that is, sound divorced from its source – when the needs of those individuals you work with are to denounce, to leave a testimony? How to develop a practice without breaking ethical boundaries, staying away from extractivist practices, giving company and support to members of the communities you work with? Recording sounds and later having them there as pure sonic-data: how do we translate them into the centre of the art-practice and, later, to the public sphere of the exhibition space? In this presentation/paper, I will introduce elements of my field recording practices, linking them with the terrestrial, with the political and ethical layers of my practice, and crossing them with the practical and symbolic roles of the machines that register sound.

Alejandro Castillejo-Cuéllar: After the traces of the Invisible: Sound, ‘Nature’, and Pain in Colombia’s Truth Commission

In this text I present a reflection on the concept of nature as subject of pain in the context of Colombia’s Truth Commission’s final report (2022). I understand truth-seeking models of investigation as complex ‘listening devices’. As part of a larger criticism of transitional justice’s anthropocentrism, my work in the Commission explored, among other things, the violence(s) of longer temporalities through a method I call itineraries of the senses in which the sonic, testimonial, and itinerant dimensions of a multilayered listening were integrated in a sound piece called *Murmurs: or the Scar of Nature*. We listened, recorded, and walked along the Amazon and the Caribbean regions of the country, with indigenous elders from seven different societies, in order to learn to listen to the trees, the forest and the more-than-human. Itineraries of the senses is a method I have devised along the years of fieldwork in South Africa, Peru, Mexico and Colombia studying the connections between violence and memory. As part of the Commission process, I edited the testimonial volume (*When Birds Did not Sing: Histories of Colombia’s Armed Conflict*) together with a ‘moving pedagogy’, a sonic-ritualised-reading of testimonies gathered by the commission.

Leah Kardos and Lara James: Dark Park

Dark Park is a music project exploring feminine psychogeography in specific locations in Cardiff and London. Incorporating field and location recordings and musically developed from site-specific improvisations, Dark Park attempts to create a sensory insight into how it feels to be female existing in and moving through our capital cities. In response to the recent murders of Sarah Everard, Bibaa Henry, Nicole Smallman, Sabina Nessa and many other women; we explore feminine identity, both physical and psychological liminal spaces, and notions of feminine fear, empathy, anger and rage. The idea emerged in response to the media coverage and street protests following the abduction and murder of Sarah Everard in London on 3 March, 2021, and the #MeToo movement. Our experience and perception of Acoustic Witnessing has resulted in the creation of new work that integrates Leah's composition, Lara's improvised performance and recorded sounds from sites in Wales and London, including Clapham Common, where we retraced Sarah Everard's footsteps as taken on the night she was abducted.

CRiSAP concluding session and Q&A **16:30-17:00 | Saturday, 6 July | Lecture Theatre A**

This space at the end of an intense conference programme offers an opportunity for the CRiSAP convening team and all participants to engage in reflections on the discussions, artworks and workshops of the preceding days: what have we heard together? How might we take these inspirations and provocations into the future?

Workshops

In the Field 2 features a diverse range of experimental workshops that explore the pedagogical, political and artful potential of field recording. The four sessions run on Saturday, 6 July, with parallel activities to choose from. Please ensure you sign up early for these at the reception area. Organised by Hannah Kemp-Welch.

Workshop Session 1(A)

10:00-11:40 | Saturday, 6 July | CRiSAP Studio

Beth Robertson: Playing Back

In the context of sound art there is often the mistake of re-defining certain techniques and practices, that whilst important to acknowledge, are often exclusive and reduce sound to good or bad quality. The hierarchical, masculine nature of this kind of space can often make it harder for women and gender minorities to be seen as experts in the field. However, if we want to shift our way of thinking about recording away from the 'detached ethnographer' and the 'object being studied', we need those that are themselves other-ed to be at the forefront of experimental practice. In a playful and more inclusive approach I hope to encounter 'bad' field recordings in my work, where human and more-than-human voices are not obviously distinct and where my experimental practice is not hindered too much by preconceived notions of what should or shouldn't exist in the space. How can the physical act of field recording, which attracts such a strangeness in site and research, be personified as a queer tool for challenging these socio-material binaries? Playing Back explores the uncanny act of field recording and how as a practice it can be re-imagined as a tenuous reaching-out, a disturbance of lingering curiosity or a tactile materialising of the liminal space that queers the boundaries between self and other. The workshop will explore experimental recording techniques and use various types of recording equipment to investigate the current binaries and tensions prevalent in the field by finding 'wrong' ways to record unwanted sound.

Workshop Session 1(B)

10:00-11:40 | Saturday, 6 July | W220

Chase Coley: The Eurovision Field Recording Project

By challenging the perceived 'seriousness' associated with field recording and injecting other 'non-serious' elements into the practice, it broadens the discourse by asking such pivotal questions: Can 'field recording' embrace elements like 'pop' or 'slapstick' to contribute a more expansive dialogue? 'Traditional' field recording often fixates on specific modes of extended 'listening' in specific environments. While interesting in their own right, the goal here must be to enhance inclusivity, especially for individuals who are neurodivergent that may find this conventional way challenging to engage with. By approaching field recording unconventionally, you provide an entry point that goes beyond traditional norms. This not only makes field recording more enjoyable, but also serves as a strategy to attract diverse audiences sparking new

interpretations, exploring entirely new concepts in the process. Transcending beyond the familiar boundaries of this 'self-celebratory' scene might appear unwelcoming at first. Yet, novel, fun, unconventional ideas and environments offer fresh perspectives unbound by the limitations of 'sound art' or its closely associated scenes such as experimental music. By doing so, it challenges the dependence on academia, disrupting the normative encounter and analysis prevalent in the field. The Eurovision Field Recording Project serves as a personal manifesto for a practice and presents an alternative methodological backbone to revolutionise the field recording domain.

Workshop Session 2 (A)

12:00-13:50 | Saturday, 6 July | Meet outside Lecture Theatre B

Travis Yu: The Things You Hear And The Stories You Write About Them

How can we investigate physical spaces through listening? How do we, through listening, participate in our urban landscape and identify our relationship with the city? How can we propel writings to inform, support and consummate the act of field recording? Through recording and writing about sound, we will use the London College of Communication campus as an example to understand the dynamics between the institution and its stakeholders. We will be engaging in activities including a sound walk, sonic meditations, writing exercises and group discussions, hopefully aiding us in answering the questions above. This workshop will interest individuals who wish to practise listening as a political and self-reflective act, and people who seek ways to implement listening as a mode of research and understanding in their day-to-day lives.

Workshop Session 2 (B)

12:00-13:50 | Saturday, 6 July | Glass Box (Meet at Typo Cafe)

MUD Collective: Our Shared Georhythms: Bodies, Scores, Mixtures

Join MUD Collective for a 'muddy workshop', to co-create an explorative sonic entanglement between our feral selves and the earth via a wordless encounter with mud. The sonic dimension traverses (or annihilates) the field(s) between mud and us, inviting a closer encounter with our own bodies, with other bodies, and the body of the earth. In this participatory, performative, and responsive workshop, we are exploring how mud – a vital yet often neglected material for sustaining life, and the original (geological) recording device – can be used as both a 'conductor' and 'conduit' in sensing diverse lifeways and forces in more embodied, intimates states. Through an array of vessels, implements, and sediments, participants will collaboratively use materials and bodies to produce sounding assemblages, amplify earthly rhythms, and newly sense material kinships. Geological time is often associated with the quiet, soft, and slow, but the sound and language of mud has the capacity to change composition through its plasticity in relation to water. We will respond to and record our own physical muddy 'scores', made and remade as a result of our live, mouldable soundings. In the sonic umwelt of mud we seek to understand the role sound can play in encountering and sensing our ecological contexts: from flora and fauna, to soil and sediment. As climate crises and the incessant dogma of anthropocentrism compound political and ecological entanglements, we aspire toward embodied, multi-sensory,

and plural knowledge-making. (No prior knowledge or experience necessary, just a willingness to get your hands muddy.)

In the Field / Of the Field

Sound and video exhibition | Upper Gallery

Daily | 10:00-18:00

The exhibition, In the Field / Of the Field, features sound, video, and mixed media works, selected by peer review, from fifteen international artists and collaborative groups.

Artworks span a range of material approaches, formats and creative methodologies across documentary film, artist moving image, sound, mixed media installation and video documentation of sound works and performances. The exhibition highlights a wide range of approaches to field recording and embedded forms of research in communities across many contexts and sites. Artworks listen to erasures and gaps, to lands, waters, mountains, and forests, to the aftermath of fires and ecological violence, to cumulative impacts layered in time, and to memories and materials that hold the traces of these stories.

The exhibition is curated by Cannach MacBride, with production support from Jack Gavey and the whole INF2 team.

- In the Field / Of the Field will be open throughout the conference.
- Exhibition notes for all works will be available in the space.
- There is a range of seating available, please ask if you need more.

Exhibiting artists:

Alejandro Castillejo-Cuéllar, Cheng Yang, Diego Benalcazar, Francisca Angela, Hugo Scurto, Janet Sit, Jiaxi Xie, Julia Schauerman with Gaia Crocella and Mireia Ludevid Llop, Kalli Anderson, Kimberly Forero-Arnías, Liv Kisby, Mark Rohtmaa-Jackson and Björt Sigfinnsdóttir, Min Ji Choi, Ruby Caurlette, and Sally Ann McIntyre.

Contributor bios



Thanks

CRiSAP conference team Cathy Lane, Angus Carlyle, Mark Peter Wright, Kate Carr, Lisa Hall, Jess Gell, Dan Scott, Hannah Kemp-Welch, Cannach MacBride

Additional support Louise Gray, Victoria Karlsson

Technical support Rory Salter, Ecka Mordecai, Lou Pennington, Jack Gavey and LCC AV team.

Additional peer reviewers Berk Yagli, Nicol Parkinson, Adam Stanović, Annie Goh, Peter Cusack, Hector MacInnes, Louise Gray, Syma Tariq

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Programme printing Scott House and Daniel Fletcher

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