

SOUND+PURPOSE

Inaugural conference of the *SOUND+ Network*
for Transdisciplinary Research in Sound

HOSTED BY THE SOUND ENVIRONMENT CENTRE AT LUND UNIVERSITY, 20–21 NOVEMBER 2025





Sound
Environment
Centre



University of
Nottingham
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Universiteit
Leiden



Why are sounds made? What is their function? What intentions do they come with?

From evolutionary imperatives to creative expression, from communication to the sonification of data, sounds serve a multitude of purposes.

But what are we as researchers ultimately trying to do with sound? And what should sound research itself aim to achieve?

SOUND+PURPOSE invites researchers of all disciplines to reflect on the fundamental **why** of their work on sound. Rather than focusing on the latest findings, this conference seeks broad, interdisciplinary discussions on the purpose of sound and sound research – whether in historical or scientific inquiry, artistic or spiritual practice, political activism, urban design, or technological innovation. By articulating the underlying motivations and objectives that drive our engagement with sound, we can uncover shared goals, unexpected synergies, and new collaborative possibilities.

As the inaugural gathering of the SOUND+ Network for Transdisciplinary Research in Sound, this conference is a space to forge connections across disciplines, methodologies, and perspectives. It is also a call to action. Addressing today's most pressing challenges – from climate change to rising fascism, from urban health inequalities to the ethics of AI – requires recognising sound as both a critical dimension of these issues and a potential avenue for transformative solutions.

SOUND+PURPOSE is the place to build purposeful, interdisciplinary, collaborative research relationships and projects that can harness and interrogate the power and purpose of sound.

The SOUND+ Network for Transdisciplinary Research in Sound identifies where sound is a crucial dimension of today's challenges and their possible solutions. We aim to bring together different fields of expertise in order to respond to these challenges analytically, critically, and creatively.

Founding network members:

Marie Cronqvist, Linköping University

Phil Dodds, Lund University

Paul Hegarty, Nottingham University

Sandra Kopljar, Lund University

Sanne Krogh Groth, Lund University

James Mansell, Nottingham University

Christina Mediastika, Universitas Ciputra Surabaya

Katharina Riebel, Leiden University

Holger Schulze, University of Copenhagen

Jacek Smolicki, Uppsala University

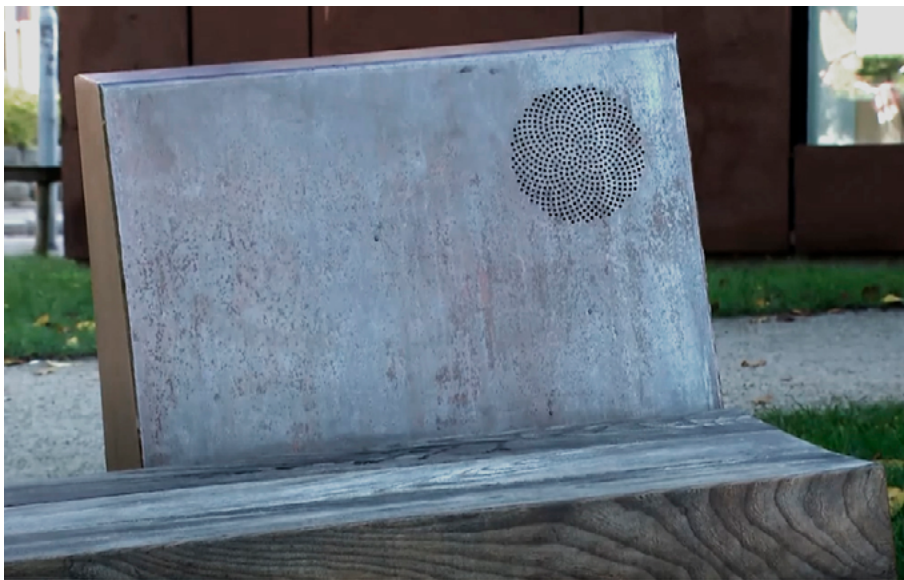
Robert Willim, Lund University

LUND AND LUND UNIVERSITY

Situated in the Öresund region in southern Sweden, Lund is one of the oldest cities in Scandinavia, going back more than a thousand years. Founded in 1666, Lund University is today one of the largest, oldest and broadest universities in Scandinavia and is consistently ranked among the world's top 100 universities. The University has approximately 46,000 students and 8,600 staff based in Lund, Helsingborg, Malmö and Ljungbyhed.

THE SOUND ENVIRONMENT CENTRE

The Sound Environment Centre at Lund University was established in 2005. It advances interdisciplinary research on sound as a phenomenon, as well as sound worlds and environments. As a university-wide hub, it initiates, drives, and coordinates research, raises awareness of sound's impact on health and well-being, and fosters dialogue and collaboration within academia and with society at large.



The Sound Bench is a custom-made bench for sound art in the public space, created by Jonas Wahlström after an idea by the sound art company Audiorama. The Sound Bench is currently located in the northeast corner of the University Library park in Lund (outside the auditorium of the Centre for Languages and Literature). The Sound Bench plays specially commissioned sound works on various themes. You can read about all the sound works that premiered at The Sound Bench since it was installed in 2020 [here](#). You can also listen to parts of the sound works and to interviews with the creators, via links to our [YouTube channel](#).

Practical information

LUX

LUX is Lund University's main Humanities and Theology campus. It is home to the Centre for Theology and Religious Studies, the Department of Arts and Cultural Sciences, the Department of Archaeology and Ancient History, the Department of History and the Department of Philosophy. The LUX Library and Lund University's Humanities Lab are also located at this campus.

LUX consists of three interconnected buildings (A, B and C). Most SOUND+PURPOSE conference sessions will take place in the C and B buildings in rooms C121, B251, B237 and B129. The poster and performance sessions will take place in the central foyer that connects all three buildings. The conference dinner will be held in the Lynneum dining room on the second floor of Building C.

Our conference base is in the foyer by the north entrance (outside room C121). This is where you register on the first day, and where coffee and lunch are served. You should always be able to find someone here who can offer assistance if you need help finding your way around.

C stands for Building C and 121 is the room number. If the room number starts with 1 this indicates the ground floor, 2 is one floor up from there and so on.



Find the LUX building at [Helgonavägen 3, 223 62 Lund](#)

Programme

THURSDAY 20 NOVEMBER

12:00–13:00	Registration and lunch C148 foyer	
13:00–13:30	Opening plenary C121 <i>Introductions by Phil Dodds & Sanne Krogh Groth</i>	
13:40–15:00	Session 1A C121 <i>Moderator: Katharina Riebel</i> Understanding ecological change through sound <ul style="list-style-type: none"> The Soundscape of Filamentous Fungi Kristin Aleklett Kadish (Lund University) Underground, Under Budget: Building a Low-Cost, Open-Source System to Listen to Subterranean Soundscapes Filippo de Togni & David Aleklett Kadish (Malmö University) Sailing the Sonic Sea: Underwater Sounds in Time of Change Alexandrine Boudreault-Fournier (University of Victoria) Sounds of the Wetlands Adam Stanović (University of the Arts, London) 	Session 1B B251 <i>Moderator: Marie Cronqvist</i> Community, citizenship and public-spirited sound <ul style="list-style-type: none"> Entangled Listening: Migration, Radio, and Hybrid Listening Practices in Post-war Britain Jacob Saheb (University of Nottingham) Sound and Detention: Towards Critical Listening, Sonic Citizenship and Social Justice Lucy Cathcart Frödén & Áine Mangaoang (University of Oslo) Reframing Urban Sound: Listening as a Condition of Public Value Justyna Anders-Morawska (University of Łódź) Sonic Citizenship as Epistemology: A Reframing of Soundscape Engagement Sissel Raahede Lundgård & Marie Koldkjær Højlund (Aarhus University)
15:00–15:20	Coffee C148 foyer	
15:20–16:40	Session 2A C121 <i>Moderator: Robert Willim</i> Buzz, beep, gesture: sonic technologies and more-than-human interaction <ul style="list-style-type: none"> Bzzzzz Bzzzzz Bzzzzz: Mind Mapping through Soundscapes of Bees in their Local Geographies Natasha Webster (Örebro University) A RoboFinch to Study Animal Multimodal Communication Katharina Riebel (Leiden University) The Sounds of Human-Robot Interaction Hannah Pelikan, Stine S. Johansen, Sébastien Le Maguer, Ilaria Torre* & Georgios Diapoulis* (Linköping University, Aalborg University, University of Helsinki, Chalmers University of Technology, University of Gothenburg) [*non-presenting authors] Sonic Maze: Drawing as Sound, Space, Interaction Federica Ciotti (Goldsmiths, University of London) 	Session 2B B251 <i>Moderator: Holger Schulze</i> Engaging with the unheard in marginalised and extractive landscapes <ul style="list-style-type: none"> Deep Listening in Place Samira Saramo (University of Turku) Sounding Difference Fernando Iazzetta (University of São Paulo) Uncertain Sound(s): Sound as Sociomaterial Research Method Steve Williams (University of Oslo) Listening as a Purpose: Participatory Podcasting and Immersive Sound in Italy's Internal Areas Dario Galleana
16:40–17:10	Poster session B166 + foyer <ul style="list-style-type: none"> Study of Functional Sound Feedback in Electrified Trucks Birgitta Nyman (Luleå University of Technology) Soundscapes of Warning Kirill Mitsurov (University of Luxembourg) & Johan Malmstedt (Harvard University/Linköping University) 	
17:15–18:30	Performance session Läsesalen B164 <i>Moderator: Sanne Krogh Groth</i> <ul style="list-style-type: none"> Intimacy: Sound as a Catalyst for Collective Vulnerability and Spatial Transformation Sylvain Souklaye TYRYX: Investigating Language, Voice and Ecological Memory Through Sonic Practice Florence To 	
18:30–20:00	Dinner C212 Lynneum	
20:00–21.30	Post-dinner sounds C212 Lynneum	

FRIDAY 21 NOVEMBER

09:00–10:20

Session 3A*B237 | Moderator: Christina Mediastika****Sonic place-making: making art, architecture and technology meet***

- *Thrift Score* and Secondary Iconicity in Artistic Research | Gunnar Sandin (Lund University)
- A Sound is Worth More than a Thousand Images | Kristin Nedlich (Luleå University of Technology)
- Adaptive Sonic Pavilions: Composing Ephemeral Festival Spaces through Digital Music Notation | FX Teddy Badai Samodra (Institut Teknologi Sepuluh Nopember)
- Ambient Transformations: Spatial Imaginaries and Techno-Sensory Alterations | Robert Willim (Lund University)

10:20–10:40

Coffee C148 foyer

10:40–12:00

Session 4A*B237 | Moderator: Holger Schulze****Sound in the city: sonic zoning, urban planning and cultural identity***

- Dismantling the Fourth Wall: On Sound Studies, Sound Art, and Sound Consultancy | Marcel Cobussen (Leiden University)
- From 'No Go Zone' to Kulturljudzon: Sonic Curation as Urban Regeneration Strategy – a Case Study of Malmö | Laleh Foroughanfar (Malmö University)
- From Textual Glitches to Sonic Epistemologies in the University Matrix: Assembling an Acoustic Bricolage of Fascism, Fear, and Futures in Muslim Lifeworlds | Madhulika Sonkar (Indian Institute of Technology)
- The Complexities of Reviving Historic and Iconic Sounds in a Culturally Rich City | Christina Mediastika, Anugrah Sudarsono*, Sentagi Utami*, Yusuf Ariyanto*, Evan Tanuwijaya*, Rendy Iswanto* & Ressay Yanti* (Universitas Ciputra Surabaya, Institut Teknologi Bandung, Universitas Gadjah Mada) [*non-presenting authors]

12:00–13:00

Lunch C148 foyer

13:00–14:10

Session 5A*B237 | Moderator: Christina Mediastika****Warning sounds: vulnerabilities and exclusions***

- Sound Sounds: Human-Centered Approaches to Enhanced Alarm System Design for Control Room Environments | Jonas Borell & Emilie Stroh* (Lund University) [*non-presenting author]
- Perceiving Evacuation Alarms and Emergency Soundscapes | Enrico Ronchi & Eliseu Amaro (Lund University)
- The Ethnography and Sonification of Air-Raid Sirens: Methodological Explorations | Marie Cronqvist, Elin Franzén, Johan Malmstedt & Kirill Mitsurov (Linköping University, Stockholm University, Harvard University, University of Luxembourg)

Session 3B*B129 | Moderator: Marie Cronqvist****Ethical and productive engagement with archival recording***

- Signal Archaeology and the Audiovisual Everyday | Johan Malmstedt (Umeå University)
- (Not) Sounding Access in the Literary Archives: Remediating Daphne Marlatt's *leaf leaf/s* | Karis Shearer & Klara du Plessis (University of British Columbia)
- Phonographism and Field Recording in Poland | Dariusz Brzostek (Copernicus University in Toru)
- Historicising Ways of Hearing | James Mansell (University of Nottingham)

Session 4B*B129 | Moderator: Sanne Krogh Groth****Sonic-aesthetic creation and the voice***

- The Lure of Contingency: Using Field Recording in Audio Drama | Neil Verma (Northwestern University)
- Who Speaks When Everything Speaks? Lyric Voice(s) Under the Panophonic Condition | Vadim Keylin (University of Hamburg)
- Letters as Resonance: Writing, Listening, and the Sonic Memory of Motherhood | Sima Wolgast (Lund University)
- Open the Work: *Post-Mortem of the Event* and Composing Poetry through Sound | Klara du Plessis (University of British Columbia / Okanagan)

Session 5B*B129 | Moderator: James Mansell****Religious and ritual purposes of sound I***

- Sounds Of and Beyond Belief | Monique Ingalls (Baylor University)
- Scalar Aesthetics, Sonic Colonisation, and Standardising the Spirit of Sound | Phil Dodds (Lund University)
- Guns and Sermons: The Canonical Noise of Western Modern Science | Sourav Saha (Shiv Nadar University)

14:10–14:30 **Coffee** C148 foyer

14:30–15:40 **Session 6A**

B237 | Moderator: Robert Willim

Working with sound's ephemerality, ambiguity and transversality

- Sound as Artifact: Memory, Perspectives, and Mediations | Toby Seay (Drexel University Audio Archives)
- Engaging with the Intangible: Observing, Contextualizing, and Interpreting | Sanne Krogh Groth (Lund University)
- Listening Labor and Sonic Expertise of the 2050s: An Unashamed Invocation of the Transversal Generativity in Sound Studies | Holger Schulze (University of Copenhagen)

Session 6B

B129 | Moderator: James Mansell

Religious and ritual purposes of sound II

- Sonic Affordances, Positionality, and Proxy Listening as a Method of Historical Inquiry | Tin Cugelj (University of Nottingham)
- Echoes Creating Deep Spiritual Experiences | Elina Hytönen-Ng (University of Eastern Finland)
- Prayers, Waves, Reverberations: An Audio Engagement with Phenomenal Pilgrimage | Richard Scriven (University College Cork)

15:50–17:00 **Closing plenary**

C121 | Moderators: Phil Dodds & Sanne Krogh Groth

Performance lecture: *Against The Capture Effect* | Anna Friz (University of California)

Conference reflections and network inauguration | Discussion led by Phil Dodds & Sanne Krogh Groth

17:00–18:00 **Goodbye pizza and drinks** C121

Presentations

Session 1A

UNDERSTANDING ECOLOGICAL CHANGE THROUGH SOUND

13.40 – 15.00 Thursday, Nov 20

Room C121

Kristin Aleklett Kadish

The Soundscape of Filamentous Fungi

The range of senses experienced by fungi is wider than most people expect. In fact, filamentous fungi are able to sense their environment through all of the major tropisms (chemotropism, phototropism, gravitropism, thigmotropism, etc.). One underexplored area of research is how and if fungi sense and respond to sounds and vibrations. There is a whole range of sounds in the soil that fungi could be exposed to – munching insects, flowing water, growing roots, etc. Given the opaque and labyrinth-like nature of soil, using vibrations to sense and navigate their environment could be an efficient way to locate, e.g., dangers or water sources, as sound is a high-speed signal that can travel faster and further than chemical signals. Though there is some evidence that fungi respond to vibrations and sounds, fungi's ability to register different frequencies of sounds and the effect of vibrations on hyphal growth has not been extensively explored. In this presentation, I will share some insight into the soundscape that fungi live within, in the soil, and present some first results from our ongoing experiments. We are currently growing fungi under different low-frequency sound stimulations and exploring mycelial morphological responses to different frequencies.

Biography:

Kristin Aleklett Kadish is a pioneering researcher in microbial ecology and fungal behaviour. Throughout her career, she has been at the forefront of the development of ideas surrounding the plant microbiome and the use of microfluidic chips to study fungal ecology. Her current focus is on the novel field of fungal behaviour, for which she received an establishment grant from the Swedish Research Council to start up a new lab at Lund University, Sweden. Kristin's work is informed by her curiosity, creativity, and enthusiasm for science, and she can often be found engaging in cross-disciplinary explorations and public outreach projects.

Though the field of sound research is new to her, it strongly relates to the aims of her research program, trying to understand the sensory biology of fungi, and connects to already ongoing collaborations with researchers in acoustofluidics and soundscape ecology. Research questions that she is specifically exploring in relation to sound are: How is fungal growth affected by sounds and vibrations?, and, Can fungi use sound as a source of information to make decisions for how and where to grow in the soil?

Filippo de Togni and David Aleklett Kadish

Underground, Under Budget: Building a Low-Cost, Open-Source System to Listen to Subterranean Soundscapes

Ecoacoustics(1) is a field that studies the structure, composition, and status of ecosystems by measuring and analysing the soundscape. Over the past decade this approach has been applied to terrestrial and aquatic ecosystems and has resulted in new knowledge about the spatiotemporal patterns of sound in those ecosystems that can help understand their current state and dynamic processes.

Recently, interest has grown in expanding these techniques to the study of underground ecosystems. Soil ecoacoustics(2) focuses on the sonic space underground, consisting of sound generated by the mechanical action of burrowing and tunnelling species; transmitted vibrations of above-ground geological, biological, and anthropogenic processes; and the auditory signals produced by underground fauna.

One impediment to the expansion of this field of study is the lack of low-cost, high-quality microphone pre-amplifiers for use in soil recording. Soil recording is typically done using a piezoelectric contact microphone, which produces an electrical response to vibrations in the soil that is often too low in amplitude to be captured by consumer-grade audio equipment. The result is that recording underground sound requires expensive equipment that cannot be left in the field to perform durational recordings over the span of days, weeks, and months.

This presentation details the first steps in developing a low-cost, open source piezoelectric microphone pre-amplifier to conduct long-term ecoacoustic monitoring of soil ecosystems. Once complete, it will enable ecoacoustics researchers to study underground environments with the same sort of longevity as above-ground terrestrial ecoacoustic studies are conducted today and will open a new window to the subterranean soundscape.

(1) Almo Farina, Alice Eldridge, and Peng Li. "Ecoacoustics and Multispecies Semiosis: Naming, Semantics, Semiotic Characteristics, and Competencies". In: *Biosemiotics* 2021 (Feb. 2021), pp. 1–25. DOI: 10.1007/s12304-021-09402-6. URL: <https://doi.org/10.1007/s12304-021-09402-6>.

(2) Jake M. Robinson, Martin F. Breed, and Carlos Abrahams. "The sound of restored soil: using ecoacoustics to measure soil biodiversity in a temperate forest restoration context". In: *Restoration Ecology* 31.5 (July 2023), e13934. ISSN: 1061-2971. DOI: 10.1111/rec.13934. URL: <https://doi.org/10.1111/rec.13934>

Biographies:

Filippo de Togni is a recent graduate of the Interaction Design Bachelor's programme at Malmö University. His work has often focused on developing creative, gestural interfaces for music generation and composition. In this project, Filippo led the development and testing of custom microphone pre-amplifier designs as an intern at the Institute of Interactive Objects (IOIO) lab. A selection of his work can be found at <https://filippodetogni.com/>

David Aleklett Kadish is a Lecturer in Interaction Design at Malmö University and co-coordinator of the IOIO lab. His research interest in ecoacoustics dates back to his PhD where he developed an embedded soundscape sensor and a robot that attempted find its place in an ecosystem using sound. Since then he has worked with the analysis and visualisation of ecoacoustic data and has developed a wireless version of the soundscape sensor for real-time remote monitoring of soundscapes. His current research focuses on expanding our sensory knowledge of ecosystems to the olfactory domain through a combination of e-noses and human scent impressions recorded through soundwalks.

Alexandrine Boudreault-Fournier

Sailing the Sonic Sea: Underwater Sounds in Time of Change

The collapse of glaciers and the persistent noise from commercial shipping are among the many factors altering the sonic landscapes of the oceans. These changes are far from benign: as ocean temperatures rise at unprecedented rates, sound travels faster and farther underwater, creating an increasingly noisy and disorienting environment for marine species that rely on echolocation for communication and navigation. This paper explores how anthropological approaches to acoustic phenomena can offer new insights into human awareness of and relationships with climate change's impact on the underwater world.

Focusing on the *Sonic Sea Symposium*—held June 5–8, 2025, on Vancouver Island, Canada, in collaboration with Ocean Networks Canada and InPlaceofWar label—this presentation reflects on a unique gathering where sound studies scholars, Indigenous participants from Canada and Russia, and musicians came together to listen to the Salish Sea. Through collective underwater listening, participants engaged in conversations and creative practices that responded to the sonic signatures of ecological change. The symposium became a generative space for creative inquiry, highlighting how acoustic engagements can deepen our understanding of environmental transformation.

This paper asks: *How can listening to underwater soundscapes heighten our awareness of oceanic change?* Music and sound recordings produced during the symposium will accompany the presentation, offering an immersive demonstration of what it means to truly listen to the ocean—and what we might learn when we do.

Biography:

Alexandrine Boudreault-Fournier is a Professor of Anthropology at the University of Victoria on Canada's West Coast. Her research spans sound studies, infrastructure, and media in both Cuba and Canada, with a focus on creative approaches to ethnographic engagement and dissemination. Through underwater listening sessions, she explores the relational nature of sound. Alexandrine will be a visiting scholar in the Department of Sociology at Lund University in the Fall 2025.

Adam Stanović

Sounds of the Wetlands

In early 2025, staff and students from the Sound and Music Programme, University of the Arts, London, travelled to the London Wetlands Centre (part of the Wildfowl and Wetlands Trust (WWT)) to make recordings of the site and its surrounding areas. The project was inspired the long-running SoundLapse project at the Universidad Austral de Chile, where recordings of the wetlands around Valdivia have inspired ecological, educational, and creative research. During the course our project, we met with our counterparts in Chile and learned about their interests, methods, and research goals. We also met with staff and the London Wetlands Centre, and heard about the rapid decline in global wetland environments and their plans to create 100,000 hectares of sustainable wetlands in the UK.

This talk introduces an album of works (published by Gruenrekorder) composed by all of those involved in the project, both in Valdivia and London. The brief was very open: everyone involved was free to determine their own creative response to the recordings and the broader theme. Together, the works offer myriad perspectives on the sounds of the wetlands, and encourage reflection on our collective responsibility for their conservation and preservation. This presentation will play a series of excerpts from the project, while putting the overarching aims in a broader context; the project had several offshoots which intentionally employed sound as a means of engaging the public with the plight of the wetlands and the need for action to ensure their preservation.

Biography:

Adam Stanović composes music with recorded sound. Recently, his music has drawn from both studio and location recordings, using both digital and analogue technologies. Adam's music follows in the traditions of musique concrète, in the sense that it involves the direct (physical) manipulation of sound in ways that have been compared to the plastic arts, such as sculpture, painting, and pottery. His music always employs a fixed medium, but is sometimes accompanied by instruments, electronics, film, and animation. To date, he has won prizes, residencies, and mentions at competitions around the world, including: Prix CIME (France); IMEB (France); Metamorphoses (Belgium); Destellos (Argentina); Contemporanea (Italy); Computer Space (Bulgaria); Ise-Shima (Japan); SYNC (Russia); Musica Viva (Portugal); Musica Nova (Czech Republic); Ars Electronica Forum Wallis (Switzerland); KEAR (USA); MusicAcoustica (China); Prix Russolo (France), Red Jasper Award (USA); Uljus (Serbia).

Adam Stanović's music has been performed in over 600 festivals and concerts around the world, including many solo concerts of his own music. Further to this, he is regularly invited to talk about electronic music, and has given lectures and presentations at many world-leading universities and conservatoires. As with his numerous journal articles and book chapters, Adam Stanović's talks often address compositional methods and aesthetic preoccupations, analytical approaches to electronic music, the nature of performance interpretation and authenticity, the nature of digitized music, and reflections on the many philosophical quandaries that electronic music produces.

Adam is Director of Sound and Music at the University of the Arts, London.
For more information, visit: www.adamstanovic.com

Aims and research questions:

“Sounds of the Wetlands” is a research and knowledge exchange project that uses field recordings, composition, and installations to highlight the decline of global wetland environments. It responds to two key challenges. Firstly, the long-term decline in wetland habitats; 40% of the world’s wildlife rely on wetlands for their survival, yet wetlands are being lost three times faster than forests, with 35% of global wetlands lost since the 1970s. Humans are equally reliant on wetlands, which not only protect us from flooding and drought, but are the most effective carbon sinks in the plant, helping us slow down climate change by naturally absorbing and storing vast amounts of carbon. Their loss is pushing species to extinction and is a contributing factor in extreme weather and rising temperatures. Secondly, it responds to the challenge of communicating the scale and nature of global wetland loss; the rate at which wetlands are disappearing is alarming. It is not easy to explain this loss, however, without recourse to facts, figures, and relatively dry data. To reverse the trend, we need to find strategies to communicate the current situation while signalling the need for conservation, restoration, and preservation of wetland habitats.

In addressing the above two challenges, I teamed up with the London Wetlands Centre (LWC), part of the Wildfowl and Wetlands Trust (WWT). Working together, we shall produced an album of works and a bespoke installation for the wetland’s visitor centre. It combined their research (in the changes to both local and global wetlands over the past fifty years), and my research (into strategies for recording and composing soundscapes). Together, we produced a soundscape of wetland environments, as sound today alongside a soundscape featuring the same environment as it will, hopefully, sound in the future. The London Wetland Centre and I believe that sound performs a unique role in the communication of complex information/data about the health of ecosystems to the public. In a very real sense, therefore, this project constitutes a form of knowledge-exchange that is mutually beneficial

Session 1B

COMMUNITY, CITIZENSHIP AND PUBLIC-SPIRITED SOUND

13.40 – 15.00 Thursday, Nov 20

Room B251

Jacob Saheb

Entangled Listening: Migration, Radio, and Hybrid Listening Practices in Post-war Britain

While Sound Studies has begun to engage with race and coloniality (Stoeber 2016; Steingo and Sykes 2019; Robinson 2020), additional theorisation is still needed to unpack the complexities that underpin sonic encounters that occur in the postcolonial “contact zone.” (Pratt 1991) This piece attempts to develop a theory of *entangled listening* that builds on Édouard Glissant’s notion of *entanglement* (1997) and Pauline Oliveros’ *quantum listening* (2024) to consider postcolonial listening practices in post-war Britain. Drawing on research interviews with listeners of former Birmingham UK *free radio* (“pirate”) station People’s Community Radio Link (PCRL), I centre listening and sonic encounters within Birmingham’s Black and South Asian diasporas to consider how sound and listening are implicated as points of racial and/or cultural identification and play a crucial component in the construction of hybrid identities.

Biography:

I am an improvising sound artist and second year PhD student in the School of Cultures, Languages and Area Studies at the University of Nottingham (supervisors: James Mansell, Paul Hegarty). My research interests include the racialised body, sound and radio cultures, and the historical and cultural contingencies of the sensorium.

I am deeply interested in race is constituted by non-visual forms of sensory experience and construction (at this time, I primarily focus on sound and listening). Given that race itself is a highly contingent and unstable “floating signifier” (Hall 1997), my research charts how sensory practices and meanings change in given historical periods and reflect both power relations and also *tactical* manoeuvres (de Certeau 1988) to elude totalisation and sensory discipline.

At present, I am researching diasporic listening and the racialisation of sound in post-war Britain, with a specific focus on imperial knowledge and its embeddedness within media structures and how post-war migrations from Britain’s former colonies provide examples of tactical interventions, both in terms of listening practices and media institutions.

Lucy Cathcart Frödén and Áine Mangaoang

Sound and Detention: Towards Critical Listening, Sonic Citizenship and Social Justice

What does sound *do* in carceral spaces? What happens when people make music together in prisons or detention centres? How do people carry music and sound with them when they move through violent border systems and the suspended existence of asylum processes? How might sound offer ways to render walls, borders and barriers more porous?

These are some of the questions raised in a new book, *Sound and Detention: Towards Critical Listening, Sonic Citizenship and Social Justice*, to be published by Bloomsbury in early 2026. The book (edited by Lucy Cathcart Frödén, Kate Herry and Áine Mangaoang) brings together around 40 contributors from all over the world – from India to Eritrea, from Greece to Gaza, from Australia to the US. Writing from a multitude of perspectives and experiences – as academics, as practitioners, as currently or formerly incarcerated people – the book seeks out and tunes into resonances that generate connection, despite the separation caused by structural and systemic factors.

This session will offer a brief introduction to the book's main themes, illustrated through short excerpts of the rich array of audio content that accompanies it, which includes music in multiple genres, sound art, podcasts, radio broadcasts and historical recordings.

Biographies:

Dr Lucy Cathcart Frödén is Postdoctoral Research Fellow at the University of Oslo. With a background in community arts practice, she often works collaboratively using music and sound, and is interested in how sonic co-creation can generate networks of solidarity and care. She has conducted research in prisons and community settings in Scotland, Ireland and Norway, and published in fields including criminology, artistic research, sound studies and political science, and is co-editor of *Sound and Detention: Towards Critical Listening, Sonic Citizenship and Social Justice*. Her audio productions include *The Art of Bridging*, a podcast about songwriting in Scottish prisons, and the audio essay *Cranial Nerve Number Eight* in PARSE Journal.

Dr Áine Mangaoang is Associate Professor in Musicology at the University of Oslo. As recipient of the Norwegian Research Council's Young Research Talents award, she currently leads the interdisciplinary project Prisons of Note. Her books include *Dangerous Mediations: Pop Music in a Philippine Prison Video*, winner of the IASPM-US Woody Guthrie Book Prize, and *Made in Ireland: Studies in Popular Music*. Recent writing appears in *Allegra Lab*, the *Journal for the Society for Musicology in Ireland*, *Musicæ Scientiæ*, *The Routledge Companion to Voice and Identity*, and *The Routledge Handbook of Sensory Criminology*. She is co-editor of *Sound and Detention: Towards Critical Listening, Sonic Citizenship and Social Justice*.

Justyna Anders-Morawska

Reframing Urban Sound: Listening as a Condition of Public Value

This presentation reflects on the reasons for engaging with sound from a perspective grounded in urban governance and public policy. The interest in sound did not emerge from artistic practice or technical expertise in acoustics, but from a growing awareness of how urban institutions fail to register many aspects of everyday experience. Working in the field of policy analysis revealed that certain urban phenomena, such as discomfort, conflict, or spatial inequality, are often expressed through sound but remain outside the scope of administrative recognition and response.

In this context, sound becomes more than a medium; it becomes a diagnostic tool. Listening enables an examination of how cities operate, what is prioritized, what is excluded, and how these decisions affect diverse communities. The soundscape offers access to knowledge that is affective, relational, and often politically charged. Silence, noise, and voice are not neutral; they reflect the underlying structures of power and visibility in urban life.

The presentation proposes to conceptualize urban soundscapes as a matter of public value. Dominant noise management approaches, based on quantitative metrics, offer limited insight into lived experience. In contrast, soundscape design introduces qualitative and mixed method approaches that acknowledge individual perception and the co-produced nature of sonic space. Exploring how such approaches could inform planning and policymaking opens the possibility of more inclusive, responsive, and just urban environments.

Biography:

Justyna Anders-Morawska is an Assistant Professor at the Faculty of International and Political Studies, University of Lodz, Poland. She performs research on the intersection of political science, urban studies, and sound studies, with a particular interest in the political dimensions of urban soundscapes. She serves on the Scientific Council of the Interdisciplinary Centre for Urban Studies at the University of Lodz. Since 2024 she has been contributing to collaborative Art and Science projects at her home University. Her work investigates how sound co-creates urban subjectivities, spatial inequalities, and contested imaginaries of the city. Drawing on sensory epistemologies, and public policy, she examines the role of listening as a civic and critical practice. Her current project explores how the concept of public value can inform soundscape-sensitive approaches to urban policymaking, particularly in post-industrial contexts. The broader aim is to integrate qualitative and perception-based soundscape design into traditionally metric-driven noise abatement policies.

Her academic research is informed by prior experience in participatory governance and policy design. She has worked as an expert and trainer for Poland's Ministry of Regional Development, Ministry of Foreign Affairs, and other public institutions during the early years of EU accession. Since 2019, she has been a member of the editorial board of contemporary music and sound studies magazine *Glissando*, contributing texts on urban sound design, participatory sonic residencies, and online sound cartographies. She is currently lead editor of the forthcoming issue titled *The Political*. She graduated from school of music in piano performance.

Research questions for consideration: *In what ways do urban soundscapes mediate access to citizenship, belonging, or exclusion? What methodologies can be developed to integrate sonic experience into the analysis and co-creation of public policy? How might silence in cities be valued beyond technoscientific noise indicators, as a contested commons or a social right?*

Sissel Raahede Lundgård and Marie Koldkjær Højlund

Sonic Citizenship as Epistemology: A Reframing of Soundscape Engagement

We are driven by a desire to engage with the field of soundscape standardisation — a domain that often appears closed, categorical, and to some extent reductive. Our motivation is to challenge these boundaries by opening the conversation to more nuanced, democratic, and context-sensitive understandings of how soundscapes are defined, regulated, experienced, and approached.

In this regard, we will unfold sonic citizenship as a conceptual and methodological framework for understanding and engaging with sound. The main purpose is to approach listening as an active, relational, and situated practice. Listening involves continuous attunement to our sonic environments through social, cultural, and emotional perspectives. This has implications not only for how we study sound but for how we design and co-create sonic environments.

Rather than approaching sound as an isolated sensory phenomenon, sonic citizenship foregrounds value-based, affective, and culturally embedded experiences of sound. It emphasizes how our sense of belonging — to places, communities, and shared public space— is shaped through sonic practices.

We argue that sonic citizenship offers a fruitful epistemology for soundscape analysis and design: one that demands we first ask social and ethical questions about who is listening, how, and under what conditions— before we turn to questions of the sound itself. Drawing on fieldwork and case studies of our own, we reflect on how this approach becomes particularly urgent in light of the development of the fourth part of the 12913 ISO standard series concerning design and intervention soundscapes.

Biographies:

Sissel Raahede Lundgård is a sound designer and researcher within the field of soundscape studies. She holds a BA degree in Digital design and a MA degree in Audio design from Aarhus University, Denmark, where she is currently working on her PhD project titled “Giving voices to sonic citizens through participatory design”. Prior to this, she has been working as a UX designer in a company developing sound zone technology for healthcare, as well as a research assistant at Aarhus University in a large-scale intervention study on improving the soundscapes of Danish nursing homes. Her research interests concern how participatory approaches can illuminate listening as a socially and culturally conditioned experience. With a practice-oriented perspective, she aims to bring forward a concept of sonic citizenship — prompting reflection on how we audibly participate in and connect with our communities. Her aim is to refine methods for engaging citizens more actively in understanding and designing soundscapes. In keeping with this, she is engaged in standardization within soundscape studies and is a member of the working group developing a fourth part in the ISO 12913 series focusing on design and intervention for soundscapes.

Marie Højlund is an associate professor of sound studies, audio design, and musicology at Aarhus University, as well as a composer, musician, and performing sound artist. Her research investigates how everyday sound environments shape ways of living, with a focus on listening and sonic citizenship in contexts where boundaries blur between private and public, individual and collective. Her work develops the sound studies field and fosters intersections between culture and health through artistic and design research that engages society via collaboration, field activities, and practice-led experimentation. She has coined the term “attuning approach” to emphasise the physical, perceptual, affective, embodied, multisensory, and atmospheric dimensions of listening. Her PhD on sound and noise in hospitals examined the shift in Danish “super hospitals” from treatment to healing, identifying a lack of strategies beyond insulation and isolation. She proposed attuning practices to enhance patient, relative, and staff experiences. Building on this, she has led projects in hospitals and nursing homes, including soundscapes for 12 sensory delivery rooms in Nordjylland and Gødstrup, a religion-neutral ritual for stillbirth at Aalborg University Hospital, and a large-scale soundscape analysis and intervention study for Aarhus Municipality. She received the Carl Nielsen and Anne Marie Carl-Nielsens Award.

Session 2A:

BUZZ, BEEP, GESTURE: SONIC TECHNOLOGIES AND MORE-THAN-HUMAN INTERACTION

15.20 – 16.40 Thursday, Nov 20

Room C121

Natasha Webster

Bzzzzz Bzzzzz Bzzzzz:

Mind Mapping through Soundscapes of Bees in their Local Geographies

Last June while sitting in my garden for a zoom meeting, I could hear it.

It started small causing me to glance up across the garden but not enough to pay much attention. As my meeting droned on, the coiling of noise churned louder, and I realized I knew that sound and how my yard was about to transform. The garden was abuzz, it rumbled, the grasses and leaves shook with the noise of it all. The air lifted with the motion of a hive coming to a consensus; it was time to move and start a new community and swarm.

The noise was now distracting me from my meeting, the voices faded against the backdrop of swarm, so loud it blocked the sounds of birds, wind but not traffic. The garden was reverberating with the energy of the migration, but bees are at their most gentle during a swarm, not likely to sting. The next day the swarm, with barely a whisper, was gone.

This study explores the role of sound in my relationship with my bees as a beekeeper and as a researcher. This paper combines a traditional paper exploring digital geographies of beekeeping presented through a soundscape of bees made by short video clips of bees in, near and away from their hives. I reflect on how mapping the sounds of my hives is part of creating a digital mind map of their geographies placing bees as more than object of care but as agents in the spaces and places surrounding their homes.

Biography:

Natasha Webster is Associate Professor (docent) at the Department of Human Geography at Örebro University, Sweden. As a feminist geographer, Natasha is interested in the complexities of social-technical-spatial relations in work(ing)-life practices. She is interested in the role of emotions and affect in the everyday activities of work and play. Her research also explores the importance of the neighbourhood and neighbourly relations as lived experience. Her earlier research falls within economic geography by exploring the role of women-led entrepreneurship and platform-work in migration and integration. Natasha is an Associate Editor at the journal, *Emotion, Space and Society* and is on the editorial board for *Digital Geography and Society* and *Gender, Place and Culture*. During 2025, Natasha is a participant at Örebro University Social Impact Lab.

Natasha is relatively new to using sound as a method, becoming more attuned to it during her research as part of a VR project focusing on Digital Nature. Using video to record bees, Natasha became aware of the ways video amplified details of knowing bees but also distanced the nearness of being with bees. My bees are both companions, a collective in my garden, and beekeeping as a practice is a central focus in my research of rural digital geographies.

Katharina Riebel

A RoboFinch to Study Animal Multimodal Communication

Humans talk and gesture, birds sing and dance: more often than not, acoustic communication is multimodal. Visual cues can increase receiver attention, carry additional information or combine with sound to form multimodal percepts that can have different meanings than their unimodal components. Multimodal experiences may also aid learning of novel sounds: babies are sensitive to face movements that concur with speech vocalisations. Using visual cues (to learn) to communicate might be important in other species too: Singing in birds for example, entails sound specific motor gestures involving the beak, head and throat. To investigate how listeners use this information, we developed an open source RoboFinch, an embodied robot with head and beak movements matching temporal and chromatic properties of a singing bird. This allows researchers to manipulate acoustic and visual components of sound production separately thus enabling new approaches to investigating whether and how multimodality enhances detection, recognition and learning of sounds. Ultimately, we hope to improve our understanding of uni- versus multimodal vocal communication in humans and animals especially when multimodal versions provide different information to receivers than their unimodal components.

Biography:

Katharina Riebel is an Associate Professor in Animal Behaviour at the Institute of Biology at Leiden University (NL). She is interested in the development and evolution of complex, culturally transmitted communication systems and investigates these questions mostly in birdsong. She has extensive field and lab experience, especially in designing and running song learning studies, involving innovative experimental approaches (operant techniques as avian questionnaire, development of an embodied robotic finch as song tutor) to investigate how learners decide when, what and from whom to learn. Her research approaches stress the importance of studying vocal learning in males and females and production and perception learning in concerted approaches. A special interest concerns the question of how factors in the early rearing environment (nutrition, social environment) influence learning and thus contribute to variation in adult communication competence.

Hannah Pelikan, Stine S. Johansen, Sébastien Le Maguer,
Ilaria Torre* and Georgios Diapoulis*

[*non-presenting authors]

The Sounds of Human-Robot Interaction

Sound is an important modality of human communication; and similarly, sound matters when people coexist and interact with robots. This contribution introduces sound from the perspective of Human-Robot Interaction (HRI). Robot sound ranges from motor sounds, which may sometimes be modified to sound differently (Allen et al. 2025, Johansen et al. 2024, Moore et al. 2019), to non-linguistic sounds (Orthmann et al. 2023, Yilmazyildiz et al. 2016) and human-inspired vocalizations (Torre et al. 2021, Le Maguer & Cowan 2021, Lim et al. 2012). While robotics focuses heavily on the technical development, HRI takes inspiration from interdisciplinary approaches for studying, analysing and evaluating interactions between people and robots. Challenges of working with sound as a design material for HRI lie in the integration and design of sounds to support interaction, but also in the inevitable stereotypes and biases they can perpetuate. To address these challenges, researchers, roboticists, and designers are investigating new approaches to enhance human-robot soundscapes (Pelikan et al., 2021; Robinson et al., 2023; Johansen et al., 2025). Sound design for robots draws for instance on methods from design (Rocchesso et al., 2015) and from the humanities (Westerkamp, 1974). Representing different approaches to robot sound, we contribute a “sound collage” – showcasing consequential motor “noise”, intentionally designed beeps and vocalizations as well as robot soundscapes mixed with environment sounds. Presenting concrete examples of robot sound in a range of settings, we hope to stimulate reflection on the different forms and meanings that sound can take in interaction with robots.

Allen, A., Drummond, T., & Kulić, D. (2025). Robots have been seen and not heard: Effects of consequential sounds on human-perception of robots. *IEEE Robotics and Automation Letters*.

Johansen, S. S., Browning, Y., Brumpton, A., Donovan, J., Rittenbruch, M. (2024). Robotic Blended Sonification: Consequential Robot Sound as Creative Material for Human-Robot Interaction. In *Proceedings of the 29th International Symposium for Electronic Arts (ISEA '24)* (pp. 982-985).

Johansen, S. S., Browning, Y., Brumpton, A., Vermeulen, J., Loy, W. W., Donovan, J., & Rittenbruch, M. (2025, March). Embodied Composition for Imagining Robotic Sound Space. In *2025 20th ACM/IEEE International Conference on Human-Robot Interaction (HRI)* (pp. 75-83). IEEE.

Moore, D., Dahl, T., Varela, P., Ju, W., Næs, T., & Berget, I. (2019, May). Unintended consonances: methods to understand robot motor sound perception. In *Proceedings of the 2019 CHI Conference on Human Factors in Computing Systems* (pp. 1-12).

Pelikan, H., Robinson, F. A., Keevallik, L., Velonaki, M., Broth, M., & Bown, O. (2021, March). Sound in human-robot interaction. In *Companion of the 2021 ACM/IEEE International Conference on Human-Robot Interaction* (pp. 706-708).

Robinson, F., Pelikan, H., Watanabe, K., Damiano, L., Bown, O., & Velonaki, M. (2023). Introduction to the special issue on sound in human-robot interaction. *ACM Transactions on Human-Robot Interaction*, 12(4), 1-5.

Rocchesso, D., Lemaitre, G., Susini, P., Ternström, S., & Boussard, P. (2015). Sketching sound with voice and gesture. *Interactions*, 22(1), 38-41.

Westerkamp, H. (1974). Soundwalking. *Sound Heritage*, 3(4). Provincial Archives.

Biographies:

Hannah Pelikan is a Postdoctoral Fellow and incoming Pro Futura Scientia Assistant Professor at Linköping University. In her PhD thesis, she translated insights about the function of vocalizations in human interaction to the design of robot sound, developing methods that bridge between conversation analysis and interaction design. She led the first international workshop on Sound in Human-Robot Interaction at the HRI 2021 conference.

Stine S. Johansen is an Assistant Professor at Aalborg University, focusing on the design of interactions with complex systems, including communication of robotic intentions through sound, bridging approaches from soundscape studies, physical prototyping, and interaction design.

Sébastien Le Maguer is a Postdoctoral Researcher at the University of Helsinki whose research journey started with the evaluation of synthetic speech to now focus on exploring what the emergence of non-human speaking entities entails.

Ilaria Torre is an Assistant Professor at Chalmers University of Technology. With a background in Phonetics, Linguistics, and Speech Science, she is interested in designing and evaluating appropriate communication methods for robots, including verbal and nonverbal signals.

Georgios Diapoulis is a Senior Lecturer in Interaction Design at University of Gothenburg and Chalmers University of Technology. His research interest is on gestures in human-agent interaction with a focus on the design of musical systems.

Federica Ciotti

Sonic Maze: Drawing as Sound, Space, Interaction

Sonic Maze is a modular, evolving system that explores drawing as a sonic, spatial, and embodied act. It reimagines mark-making not as the production of static images, but as a live negotiation between gesture, system, and sound. Rooted in post-disciplinary artistic research, the work draws from semiotics, sound, and drawing practices — especially those where mark-making becomes a mode of listening, interpretation, and transformation. Developed through a practice-based methodology, it engages physical computing, spatialised audio, and multimodal interaction to explore how movement and embodied processes can generate meaning beyond representation.

These principles are translated into a computational context: gestures are captured through sensors and contact microphones, then mapped to a reactive audio environment in Max/MSP. The sound is spatial, intimate, and tactile — experienced binaurally through headphones, shaped by presence and micro-movement. Rather than functioning as a fixed instrument or interactive artwork, *Sonic Maze* operates as a speculative system — a space of active negotiation between human and machine, gesture and feedback. Drawing becomes not a visual endpoint, but an affective trace — a way of thinking through sound. This proposal could take the form of a performative presentation with commentary, allowing participants to experience the system hands-on, and reflect on sonic practice as a site for cognition, experimentation, and sensory presence.

Biography:

Federica Ciotti is a London-based artist and facilitator working across drawing, writing, and computational technologies. With an academic background in Semiotics and a career in Graphic Facilitation, her practice explores how hand-drawn, symbolic systems can become interactive tools, performances, or speculative environments. She is currently completing an MA in Computational Arts at Goldsmiths, University of London.

Her research centres on how embodied processes — such as mark-making, touch, and gesture — can generate meaning beyond language or representation. Trained in visual and linguistic modes of analysis, she approaches sound not as a specialist, but as a listener: drawn to its capacity to carry presence, shape attention, and reveal interaction.

Her current project, *Sonic Maze*, asks: **how can drawing and sound be woven into a system that listens — one where embodied traces shape presence, and where interaction becomes a way to sense, relate, and think through space?**

Through this work, she explores sound as a medium for reflection, improvisation, and symbolic play — a way of thinking that remains open, responsive, and alive to context. Drawing is treated as a speculative method: an act that listens and responds, a means of navigating systems rather than illustrating them. The project investigates how meaning can emerge through feedback, movement, and co-creation in real time.

Session 2B

ENGAGING WITH THE UNHEARD IN MARGINALISED AND EXTRACTIVE LANDSCAPES

15.20 – 16.40 Thursday, Nov 20

Room B251

Samira Saramo

Deep Listening in Place

In my conference contribution, I would like to offer a reflection on how deep listening in place has shaped the ways I think and feel about Finnish settlement in Northern Ontario, Canada, has allowed me to shift to more forest-centered ways of thinking about extractive industry and climate crisis, and critically unsettles the nostalgia of “settler homemaking” (inspired by Tuck and Yang, “Decolonization is Not a Metaphor,” 2012) so prevalent in Finnish migrant community histories and narratives.

In this paper presentation, I draw on examples from fieldwork conducted in Northern Ontario in August 2022, with sound artist Zoe Gordon. I will introduce the central places and histories we engaged with, and then share how listening reframes the narratives. If possible, I would like to play some clips of our field recordings. I will also show how we paired historic and contemporary photography with sound to further emphasize the fluid and multiple temporalities we encountered in these places.

Biography:

I am a transdisciplinary historian. In my research work, I aim to bridge Finnish migrant-settler narratives of historic settlement in Northern Ontario, Canada, with the legacies of settler colonialism, environmental change, and extractive industry (primarily logging and mining). Over the last decade, I have begun to develop an ethnographic fieldwork practice into my historical research, and have become increasingly interested in multisensory work. I have also begun to explore how artistic expressions shape my thinking and feelings about my research, but also how this expands the potential of how our work can make a difference.

Through this trajectory, sound has become a passion. In 2022, I did collaborative fieldwork with sound artist Zoe Gordon, learning about recording environmental soundscapes, about deep listening, and practicing being in place and embodiment. We have now developed an exhibit based on our collaboration, *Legacies/Perinnöt*, which showed in Turku, Finland, in April 2025, and will be in Thunder Bay, Canada in June 2025. I have continued to explore sound recordings and will do new field work in Ontario this summer.

I am particularly interested in exploring and thinking through how sound might allow us to reach people in ways that open them (mind, heart, senses, emotions) to engaging more deeply with the implications of ongoing colonial violences and climate crisis.

I work as Senior Research Fellow at the Migration Institute of Finland and hold Title of Docent in Cultural History at the University of Turku.

Fernando Iazzetta

Sounding Difference

Sounding Difference is a project that is both poetic and analytical, constructing sonic imaginaries through the notion of difference. The work draws on field recordings made in two cities that share many similarities yet differ in countless ways: São Paulo and Copenhagen. In this project, I use the psychoacoustic concept of difference tones as a metaphor to explore how difference itself can act as a driving force for listening—an invitation to attend to what usually remains unheard. Difference tones are a psychoacoustic and sometimes physical phenomenon in which additional tones are perceived when two real tones are sounded simultaneously. Here, difference is approached as a generative force through which novelty and new forms of meaning emerge. In art, it operates as a productive tension that sharpens our critical and sensorial perception. When distinct sounds are brought together, they evoke the aural imagination of new sonic contexts, stimulating critical listening and utopian fabulation. Listening to difference is not about the sound itself, but about what sound can provoke in terms of perception, knowledge, and, above all, imagination. It expands our understanding of listening beyond the sonic, engaging political, sensorial, and creative dimensions. By juxtaposing the sounds of São Paulo and Copenhagen, I aim to cultivate a mode of critical listening and aural imagination that emerges precisely from their differences.

Biography:

Fernando Iazzetta is a Brazilian composer and scholar. He teaches music technology and electroacoustic composition at the University of São Paulo, where he also directs NuSom – the Research Centre on Sonology. He runs BERRO, a record label and studio based at the University of São Paulo. His academic work focuses on experimental forms of music and sound art, as well as on critical approaches to listening. He is currently a research fellow at CNPq (the Brazilian National Council for Scientific and Technological Development). From 2025 to 2027, he will be an affiliated researcher in the Division of Musicology at the Department of Arts and Cultural Sciences, Lund University.

Steve Williams

Uncertain Sound(s): Sound as Sociomaterial Research Method

Hydroelectric power (HP) is rich in complexities and contradictions. Regardless of one's stance on the benefits or drawbacks of HP, the global impact is undeniable: "affecting two thirds of river basins, the combined weight of the world's dams has literally shifted the axis of Earth and changed its speed of rotation, rewriting geohistory in the era of the Anthropocene" (Blackmore, 2020, p. 13). Unpredictable fluctuations in rainfall, snowmelt, and temperatures are leading to more rapid and stronger hydropeaking and changes in riverine soundscapes. These changes are "rendering obsolete one of the key assumptions used in dam planning and design—that the hydrological past is a reliable guide to the hydrological future" (McCully, 2001).

Sound has a unique position to explore and deconstruct conceptions of uncertainty. For example, as Scoones and Stirling note, "uncertainties are not experienced in the same way by different people [and species]. Knowledges about the present and perspectives on the future are all constructed in particular contexts" (2020). HP grid operators and energy traders have vast amounts of information and are managing uncertainty through a risk modelling framework; reducing financial risk and uncertainty in service of global capital markets and grid stabilization. But spot price and frequency markets are ever more volatile leading to more (and more unpredictable) pumping operations that create annoying sounds for neighbours leading to differing experiences of uncertainty between energy traders and HP neighbours. Through acoustic, hydrophonic, infrasonic, and ultrasonic recordings at sites of hydropower in Norway, I demonstrate the "why" of sound as a powerful research tool that crosses disciplinary boundaries and uncovers new uncertain sociomaterial relationships.

Blackmore, L. (2020). Turbulent River Times: Art and Hydropower in Latin America's Extractive Zones. In *Liquid Ecologies in Latin American and Caribbean Art*. Routledge.

McCully, P. (2001). *Silenced Rivers: The Ecology and Politics of Large Dams*. Zed Books Ltd.

Scoones, I., & Stirling, A. (2020). Uncertainty and the politics of transformation. In I. Scoones & A. Stirling (Eds.), *The Politics of Uncertainty: Challenges of Transformation*. Routledge.

Biography:

Dr. Steve Williams' academic work includes conducting and publishing research on sustainable energy transition and energy justice in Canada, Germany, and Sweden. Keen to merge themes of sustainability with dance music and sound art in today's eco-challenging climate, drusnoise builds live sets and research from a plethora of natural sources. Now based in Berlin, he received his PhD from University of British Columbia, was a Research Group Leader at the Institute for Advanced Sustainability Studies in Potsdam, and spent two years at Chalmers University as a postdoc researching sustainability transition labs. As the artist **drusnoise**, he is a live electronic music producer, sound artist, co-founder of Berlin Modular Society and is curator of sustain.fm. drusnoise integrates analog modular synthesizers with digital FX and organic samples to create a style that flows from lush ambient tones to gritty techno. drusnoise also releases and performs experimental sound art works incorporating field recordings, sonified climate change data, and feedback loops. Steve joined the 'Unruly Sustainabilities' team at University of Oslo as a Postdoctoral Research Fellow in October 2024 focusing on developing novel sociomaterial research methods through sound.

Steve is also investigating the role of sound in urban futures through the Future Soundscapes artistic research project in Gothenburg, Utrecht, and Berlin, and the upcoming Sounding Futures event at Berlin Science Week November 2025. Through sustain.fm, Steve curates events and workshops focused on the intersections of sound, music, and sustainability including a monthly online radio show with interviews and performances with artists.

Google Scholar Profile:

https://scholar.google.com/citations?hl=en&user=mHq_ZhEAAA

Artist links

drusnoise:

<https://www.instagram.com/drusnoise>

<https://www.youtube.com/@drusnoise>

<https://soundcloud.com/drusnoise>

sustain.fm:

<https://www.instagram.com/sustain.fm>

<https://www.youtube.com/@sustainfm>

Dario Galleana

Listening as a Purpose: Participatory Podcasting and Immersive Sound in Italy's Internal Areas

What if immersiveness were not merely a technical feature, but a political and ethical purpose of sound research? This contribution explores that question through a participatory sound project in Cevo, an Alpine village in one of Italy's "internal areas" — communities structurally disconnected from public services and cultural discourse.

The research project became a podcast co-produced with three local women. It is based on ambisonic recordings that spatially orchestrate voices, natural elements, and community narratives of "belonging" and "resistance". Belonging as home-making, community-bonding and inhabiting multispecies habitats; resisting as opposing depopulation, media silence, and loneliness.

The compositions are immersive acts of resistance that reframe what and who is worth listening to, according to the participants. Immersiveness invites audiences to Cevo and asks them to choose to listen. QR codes placed around the village allow visitors to access the podcast in situ, transforming Cevo into an audible archive. I propose a format consisting of a short introductory presentation, followed by a collective listening session featuring one of the ambisonic compositions. The piece invites listeners into the sonic textures of Cevo's everyday life: water, birds, footsteps, radio songs, and reflections on what it means to "stay" in a place at risk of disappearance.

The project suggests that immersive audio can foster forms of public engagement that bypass conventional knowledge hierarchies. Immersiveness is a way to reconfigure the relationship between urban centres and marginalised peripheries, and to amplify voices that remain otherwise unheard.

Biography:

As a sociologist and sound artist, I research the potential of sound technology to voice marginalised cultures. In 2022, I was part of the Montagne In Movimento (Moving Mountains, MIM) research project. I sound-mapped Gagliano Aterno, a village in Southern Italy, to investigate how a remote and depopulating community politicised silence. In parallel, I explored sensory narratives of suffering in juvenile prisons, paediatric hospitals, and psychiatric facilities in Torino with Dear Design Around NGO. In 2023, as a visiting researcher at Stockholm University, I researched how migrants in Stockholm construct a sense of "home" through sound in opposition to the "silencing" policies of the political Right. The Endangered Sounds project is my current contribution to sound studies. It explores critical immersiveness (e.g. ambisonic rendition of sociological research) as an ethical purpose of sound studies that may promote listening relationships between separated social actors and social spaces. In 2025, I presented the Endangered Sound podcast at the Audible Futures Conference in Seoul and the Sound Studies Lab Colloquium at Copenhagen University.

Poster session

16.40 – 17.10 Thursday, Nov 20

Room B166 + foyer

Birgitta Nyman

Study of Functional Sound Feedback in Electrified Trucks

I will present the ongoing work with studying functional sonic feedback in electrified trucks. Studies on this subject imply that the current signal is too weak. This year me and my team are going to deep dive into this subject and the methods used to evaluate it, exploring physiological measurements in combination with subjective evaluations.

The study has three parts. By building up a test environment we will test different sound treatments, based on real recordings, in a driving simulator. A desktop-based PILOT will be performed around summer this year and the results will be carried over to a second simulator test at Scania in a more truck-like simulator. The final aim is to implement the sounds in a real truck and measure perception while driving. The purpose of modifying the sounds is to find a sound concept that is perceived as comfortable and that gives the driver a sense of enhanced control. We will also investigate physiological measurement methods to see if we can measure sound perception and impact in an objective way.

The project will be presented with a poster as well as by sound. The visitor will be able to listen to the different sound concepts via a laptop and headphones, where they can experience the different sounds interactively.

Biography:

In 2003 I received my master's degree in engineering physics at Lund University of Technology. Since then, I have worked within the field of acoustics and hearing. First as an acoustic consultant and then as a hearing engineer at the Karolinska University Hospital in Stockholm. I have also worked as a part time teacher at the Audiology program at the Karolinska Institute. In 2018 I was employed as a test engineer in acoustics at a truck and bus manufacturer. Soon after the start of production of electric vehicles took off questions about sound quality and acoustic target setting emerged. This led to me taking on the challenge of a postgraduate journey.

I am affiliated to Luleå University of Technology, supervised by Arne Nykänen. The project is fully financed by Scania CV AB (soon to be TRATON). The aim of my PhD is to reach an understanding of the sounds generated by electric trucks and the physiological as well as psychological impact of the same. This means investigating the concept of tonality and perception of complex tones as well as the sound experience while driving as well as being around the vehicle. The fundamental research question is how to define sound targets to reach good sound quality, complemented by three sub questions:

How can complex tonal sounds be measured and evaluated to correspond to human perception?

What underlying aspects determine positive and negative assessments?

How is the driver's comfort and behaviour affected?

Kirill Mitsurov and Johan Malmstedt

Soundscapes of Warning

For the relevant abstract and biographies, please see *The Ethnography and Sonification of Air-Raid Sirens: Methodological Explorations*, Marie Cronqvist, Elin Franzén, Johan Malmstedt & Kirill Mitsurov on page 49.

Performance session

17.15 – 18.30 Thursday, Nov 20

Läsesalen (foyer)

Sylvain Souklaye

Intimacy: Sound as a Catalyst for Collective Vulnerability and Spatial Transformation

My contribution examines why sound is a vital tool for reimagining intimacy, connection, and spatial awareness in our increasingly fragmented world. Through “Public Intimacy,” I investigate how binaural sound techniques and improvisation can transform public spaces into sites of shared vulnerability, challenging the isolation endemic to contemporary urban life.

The purpose of this work is to address a fundamental question: How can we use sound to foster genuine connection and collective presence in spaces traditionally defined by anonymity and disconnection? In an era marked by rising social fragmentation, climate anxiety, and digital mediation, I propose that deep listening and sonic improvisation provide pathways to more attuned and responsive ways of being together.

This live demonstration will engage conference participants in a micro-version of Public Intimacy, using the conference space itself as both subject and stage. Participants will experience how improvised sound-making, binaural recording, and architectural acoustics can create moments of collective intimacy that transcend individual boundaries. The demonstration will reveal how sound functions not merely as an artistic medium but as a social technology—a means of cultivating empathy, spatial awareness, and collaborative presence.

My work positions sound as essential infrastructure for addressing contemporary challenges of disconnection and environmental alienation. By transforming architecture into responsive, living entities through sound, we can reimagine public spaces as sites of care rather than transit. This practice offers concrete methods for building community resilience and fostering the kind of deep listening our world urgently needs.

Biography:

Sylvain Souklaye is a French Caribbean Brooklyn-based live artist, sonic maker, and author whose transdisciplinary practice explores sound as infrastructure for social transformation. Beginning with DIY social justice activism in Lyon—merging Canut revolt heritage with his Neg marron origins from Martinique—Souklaye’s work embodies resistance, freedom, and collective healing. His artistic evolution from street action to durational radio at France’s RCT station shaped his signature approach to live sonic experiences that activate interiority and collective intimacy.

Souklaye’s work has been presented at Judson Church, the Momentary, ChaShaMa, and internationally at venues from Brussels to Helsinki. Notable pieces include UNDERMY-YOUR-OURSKIN, Liquid Soul, and Soliloquy in motion (shortlisted for Phonurgia Nova Awards). His essay “Living Liveness” appears in *Art As Social Practice* (Routledge, 2022). Currently a Harvestworks fellow and IRCAM lecturer, he co-hosts Conversations From the Center and is commissioned by International Contemporary Ensemble.

Overarching Aims: My research examines how sound serves as a foundation for building empathetic and responsive communities, particularly by exploring the political potential of improvisation and deep listening as tools for collective resilience in the face of social and environmental crises. **Core Research Questions:**

How can sound practices cultivate collective intimacy and shared presence in public spaces?

What role does improvisation play in creating responsive, adaptive forms of community engagement?

How do binaural techniques and architectural acoustics shape our capacity for empathy and spatial awareness?

In what ways can sound address contemporary challenges of disconnection, environmental alienation, and social fragmentation through epigenetic dialogue and interiority?

Florence To

TYRYX: Investigating Language, Voice and Ecological Memory Through Sonic Practice

TYRYX is derived from the constructed term "tyryxolmi," in which "tyry" evokes fluid motion, "x" signals rupture and transition, "ol" implies convergence, and "mi" denotes agency.

TYRYX is a research-based sonic performance that examines the relationships between language, voice, and ecological memory through transdisciplinary methods of composition. The work explores how sound operates as a carrier of knowledge, traversing linguistic, species, and cultural boundaries investigating the shared structures of human phonetics and bird vocalisations to question how forms of communication are shaped, preserved, and politicised. The performance is grounded in field research conducted across several ecologically complex regions of Argentina, including the wetlands of the Rio de la Plata and the highland valleys of Jujuy and Salta. Environmental recordings collected during this process are integrated with modular synthesis, manipulated vocal sounds, and Cantonese poetry. The poetic text is deconstructed phonetically, focusing on tone, breath, and rhythm to investigate language as an embodied and mutable form of expression.

The sonic investigation is a 25-minute live performance structured as a series of compositional inquiries. Each segment reflects on a distinct sonic relation, such as the interaction between environmental resonance and phonetic articulation, or the overlay of migratory identity with acoustic presence. The work incorporates research from psychoacoustics, phonology, and acoustic ecology, and engages with the cultural erasure of minority languages such as Cantonese. The project positions listening as a critical research method and invites reflection on how sound can be used to investigate displacement, perception, and memory. TYRYX proposes new modes of understanding through sonic experience and contributes to ongoing dialogues in transdisciplinary sound research by treating performance as a site of inquiry.

Biography:

Florence To is an artist and researcher working at the intersection of spatial sound, visual composition, and ecological research. Born in Scotland and of Hong Kong heritage, To originally trained in textiles and tailoring before expanding their practice into digital media and sound installation. Their work examines how sensory environments influence cognitive and emotional perception, using a range of techniques including psychoacoustics, phonetics, and spatial composition. To's practice is transdisciplinary, drawing from fields such as acoustic ecology, architecture, phenomenology, and language studies. Central to their work is an interest in how sound can function as both medium and method in research. This approach considers sound not only as artistic material, but also as a means of investigating relationships between bodies, environments, and cultural memory.

Their current project, TYRYX, explores how sound may reveal intersections between interspecies communication, diasporic identity, and the erosion of minority languages. The work focuses on the political and tonal dimensions of Cantonese, combined with field recordings from ecological research in Argentina. Through this, To examines how voice, rhythm, and environmental sound can be used to construct alternative modes of understanding and listening. To has developed projects and residencies with organisations including Berliner Festspiele, STRP Eindhoven, Mass MoCA, EMPAC, and the Spatialization and Auditory Display Environment (SpADE). They are currently undertaking a research master's at the Centre for Research Architecture at Goldsmiths, University of London, where their work investigates the impacts of electromagnetic fields on bird migration as part of a broader investigation into sonic ecologies and environmental perception.

Session 3A

SONIC PLACE-MAKING: MAKING ART, ARCHITECTURE AND TECHNOLOGY MEET

09.00 – 10.20 Friday, Nov 21

Room B237

Gunnar Sandin

Thrift Score and Secondary Iconicity in Artistic Research

In 2013 I made an improvised score for a 6.5 sec. loop of sounds using the tool of the popular application Garageband. The score so produced had six tracks – three instrumental and three vocal – and the aim of the composition was to avoid representational elements in the resulting musical whole so produced. The score, named Thrift Score, was interpreted as musical piece played with acoustic instruments by The Great Learning Orchestra as part of their project a4-room at Marabou Konsthall Stockholm (ongoing, <https://a4-room.com/thrift-score/>).

The non-representational element here meant that the piece was produced as a time segment of sounds that avoided following a conceptualized musical principle or a narratological logic. This aim required a kind of meditational, “zeroed” but not “quiet” state of mind in the process of production, but was in the end of course doomed to fail, since: 1) all listeners produce some kind of meaning when listening; 2) the score was produced with the help of an application that is in itself already was a digitalized representation of supposedly known acoustic instruments; and 3) semiotically, there is no such thing as a signifier (expression) that once it is presented does not correspond to any signified (content) whatsoever.

The presentation here suggested includes a vocal re-interpretation of the score from 2013, now with more emphasis on the vocal parts. Theoretically, and polemically, the script so produced metaphorically address the phenomenologically based political and spatial theory labelled “non-representational theory”, but also functions as an openly interpretational musical piece

Biography:

Gunnar Sandin is a professor emeritus in theoretical and applied aesthetics at the department of Architecture and Built environment, Lund University. His research includes artistic research methods and visual culture studies within topics like: aesthetics and democracy; citizen participation, semiotics of place; land use and planning politics. His research experience includes: studies of the impact of sound as a movement component in spatial analysis of the built environment; listening as an activist stance; artistic interpretation of mediated musical culture.

Kristin Nedlich

A Sound is Worth More than a Thousand Images

Why does it sound so bad, when it looks so good? This was a question I often asked myself when I was studying at architecture school. One part of the answer is that although architecture is inherently a multidisciplinary subject, the acoustic part has gotten lost along the way. Often in favor of visual content that is faster and easier to communicate.

Using sound examples and animated content, I would like to share my work in progress as a PhD student at Engineering Acoustics at LTU. I started my academic path in architecture but have now crossed over, or merged, into architectural acoustics and architectural sound-design. My assertion is that both disciplines have the potential to benefit greatly from each other, and that sound is in fact a vital design parameter, something to be reckoned with in architectural design.

This point of view shaped my master thesis in architecture, which took the form of a journey around the world, exploring urban soundscapes. The lessons that I learned from that trip and the inspiration that I got from it have had an immense impact on my research now and where I see my work progressing towards ten years from now.

In my PhD work the focus is on using Virtual Reality as a conceptual sound-design tool. The emphasis is on enabling holistic architectural design and sonic quality in our everyday lives. My long-term aim with my research is to bring sound in as a design parameter in architectural education and practice.

Biography:

I am a 4th year PhD student at Engineering Acoustics, Luleå University of Technology (LTU), specializing in architectural sound design. My thesis is called Silence, Buzz and Noise – the sounds that form our living environment and is funded by the FORMAS call for designed living environments. My supervisors are Arne Nykänen (LTU) and Björn Hellström (RISE).

I currently have an ongoing collaboration with Ricardo Atienza at Aalto University, which is about artistic sound installations as spatial guides for visually impaired visitors in public buildings. My previous studies have explored the use of VR as a tool for architectural sound design.

I started my architectural studies at KTH in 2008 and in 2012–13 I spent a year in Glasgow as an exchange student at the architectural department at Glasgow School of Art. I obtained my master's degree in architecture at Lunds Tekniska Högskola in 2020.

I also run my own one-woman architectural firm – EttTillEtt Arkitektur AB – which is currently only active in Ludvika, Dalarna.

FX Teddy Badai Samodra

Adaptive Sonic Pavilions: Composing Ephemeral Festival Spaces through Digital Music Notation

Inspired by the fusion of music and architecture, this presentation paper proposes a radical design framework that transforms sound into spatial form. It builds on research that translates sound frequencies and rhythms into architectural elements using digital audio notation and responds to transdisciplinary calls to examine the purpose of sound across science, activism, and urbanism by grounding the approach in the Indonesian 'Sound Horeg' tradition of mobile, bass-driven street celebrations common to both urban and rural communities. In this speculative system, real-time environmental sounds—ranging from the roar of passing trains to the chatter of markets—serve as generative "scores" for adaptive, ephemeral pavilion areas, structures, and festival architectures. These responsive structures morph in response to live sonic inputs, converting ephemeral soundscapes into dynamic forms that enhance acoustic comfort and community engagement. By embedding cultural soundscapes into the design process, the framework honors local identity and the celebratory spirit of *Sound Horeg*-style gatherings while mitigating noise pollution through creative spatial acoustics. The result is a new paradigm for celebratory architecture that is inclusive, sustainable, and deeply attuned to its sonic context.

Biography:

FX Teddy Badai Samodra, Ph.D., is a prominent academic and leader in the field of architecture, currently serving as the Head of the Department of Architecture at Institut Teknologi Sepuluh Nopember, Surabaya, Indonesia. He obtained his Doctor of Philosophy from Pusan National University in Korea, with an insightful thesis titled "Proposal for Thermal and Noise Environment Improvement of Traditional Houses in Indonesia". His expertise encompasses thermal and acoustical systems specifically designed for the unique and complex challenges of tropical architecture.

As overarching aims and research questions related to sound, he is currently dedicated to advancing architectural acoustics by designing innovative experiments that utilize music and electroacoustics. His work, which plays a crucial role in shaping vibrant cultural soundscapes, is of significant cultural importance. The previous primary research related to the Sound such as Analysis of resilient design by thermoacoustic adaptation of tropical urban model (*Journal of Architecture and Urbanism* 41 (4), 305-315), Soundscape elaboration from anthroponic adaptation of community noise (*IOP Conference Series: Earth and Environmental Science* 126, 012034), Optimization of Architectural Electroacoustics Design for the Interior Mezzanines of Vertical Buildings (*International Journal of Technology* 9 (2), 246-256), Generating Matlab looping for noise propagation prediction of environmental thermoacoustic design (*IOP Conference Series: Earth and Environmental Science* 738 (1), 012043), Composing the noise space: Musical architecture of urban culture (*IOP Conference Series: Earth and Environmental Science* 903 (1), 012003), Architectural digital platform: Music in the rendezvous of virtual and reality in the pandemic context (*AIP Conference Proceedings* 2710 (1)).

Robert Willim

Ambient Transformations: Spatial Imaginaries and Techno-Sensory Alterations

Sonic ambience is connected to spaces in evermore complex ways. Every space has got its specific sonic characteristics, its signature. Since some time, these qualities can be technologically captured, using convolution reverbs. Through these devices, the acoustic qualities of different spaces can be utilized as impulse responses, exchanged, transferred and utilized as simulations of certain physical rooms and sites. The sonic qualities of non-existent spaces can also easily be evoked and exchanged. Sonic ambience has become another mundane commodity. The very spatial qualities of different spaces have become products that can be bundled, transferred and exchanged.

Furthermore, technologies can be used to extend human senses and to alter the experience of spaces. Such mundane things as headphones can be combined with sensors that capture electromagnetic fields, radiation and radio waves and transform these to sonic experiences. This presentation will discuss these matters, and I will also present some different artworks and probes that meditate on spatial imaginaries and techno-sensory alterations.

Biography:

Robert Willim is associate professor of Ethnology and senior lecturer in Digital Cultures at Lund University, Sweden. He also works as an artist. This positions his practice in the intersection between art and research, and in his work, he often experiments with hybrid forms of expression involving everything from electronic music performances and video essays to mixed media works. Lately, he has used the concept *Mundania* to examine the ways emerging technologies are entwined with people's everyday life and how technological imaginaries unfold.

Session 3B

ETHICAL AND PRODUCTIVE ENGAGEMENT WITH ARCHIVAL RECORDING

09.00 – 10.20 Friday, Nov 21

Room B129

Johan Malmstedt

Signal Archaeology and the Audiovisual Everyday

My research begins from a simple premise: the audiovisual content of media—its signals, textures, and temporal structures—deserves to be treated as a primary object of historical knowledge. Rather than interpreting sound as communication or narrative, I approach it as a material form shaped by institutional, aesthetic, and technical conditions. Working across signal-rich archives—from Swedish radio to transatlantic public television—I explore how audiovisual conventions are formed, how they stabilize, and how they shift across time.

At the heart of this work lies a methodological wager: that we can better understand media history by developing tools to *estrangle* the audiovisual everyday. This means visualizing, measuring, and modeling patterns in sound and image—not to replace interpretation, but to reframe it. I describe this approach as *signal archaeology*: a way of studying media that foregrounds the sensorial, computational, and infrastructural layers often overlooked in cultural analysis.

Rather than reconstructing reception or authorial intent, I ask how audiovisual style emerges from the interaction between form, format, and institutional change. The purpose is twofold: to rethink media history from the signal up, and to propose new modes of interdisciplinary listening and analysis fit for the algorithmic conditions of the present.

Biography:

Johan Malmstedt is a media historian and sound enthusiast exploring the intersection of signal processing and historiography. He holds a PhD in Media and Communication Studies from Umeå University, where his dissertation mapped the stylistic development of Swedish public service radio from 1980 to 1999. His work treats sound media as both data and historical artifact, combining computational methods with critical media theory. He currently leads a postdoctoral project on the development of audiovisual aesthetics in public service television, focusing on Sweden and the United States during the 1970s and 1980s. The project uses cross-modal analysis and deep learning to explore how conventions in sound and image evolve across genres and institutions.

Malmstedt also heads a collaborative research initiative on the history of the Arnold Arboretum at Harvard University, investigating the relationship between environmental data and curatorial practice. He is editor of a forthcoming anthology on the history of formats and is part of the interdisciplinary research project *Soundscapes of Warning*, which explores the cultural and technical logics of alert sounds in modern societies. Across his work, Malmstedt aims to defamiliarize the audiovisual everyday—developing methods for studying signals, archives, and mediated aesthetics as central to historical understanding.

Karis Shearer and Klara du Plessis

(Not) Sounding Access in the Literary Archives: Remediating Daphne Marlatt's leaf leaf/s

Literary studies are traditionally associated with reading and print culture, but the reading aloud or sounding of literary works forms an equally important component of how literature is made public and received. The SoundBox Collection, housed at the University of British Columbia (Okanagan), contains significant literary audio on magnetic tape—poetry readings and poetics conversations recorded between the 1960s and late 1980s—of Canadian cultural heritage. How these recordings are preserved and the permissions associated with them pose important questions relating to privacy and consent when making literary audio research data public: What challenges does archival audio pose to traditional notions of copyright and ownership? In instances where rights issues prevent the public performance of literary recordings, how can remediation, curation, and research-creation address these challenges by making visible and audible other forms of data? Can the purpose of these sound recordings be not to sound at all?

In May 2025, Drs. Shearer and Du Plessis co-curated a research creation exhibition called “Poetic Forms” that strategically remediated a 1969 recording (from the SoundBox Collection) of Daphne Marlatt performing the entirety of her poetry collection *leaf leaf/s*. One of the works on display included a 3D-printed installation of each line from the collection as a set of audio waveform visualizations (Shearer, Bavi). Another featured a new set of poems—part homage and citation, part creative process—that relied on listening, mishearing, and transcribing as method (Du Plessis). Both the individual works and the larger exhibition explore the possibilities and limitations of publicly presenting sonic data and its accompanying metadata. Thinking beyond displaying historical artifacts or playing the audio itself, they remediate sound to offer knowledge mobilization strategies that generate an active archive of the recording, but also a new, relational engagement across time and media.

Biographies:

Dr. Karis Shearer's research focuses on literary audio, literary archives, feminist theory, sound studies, digital humanities, literary production, Canadian and American poetry, and research-creation. She is an Associate Professor of English at the University of British Columbia (Okanagan), the Principal's Research Chair in Digital Arts & Humanities, and PI of the AMP Lab. She leads the UBCO team of the SpokenWeb SSHRC Partnership Grant, on which she is Lead UBC Co-Applicant. Together, she and collaborator Deanna Fong (Concordia U) are pursuing research on gender and affective labour in the Vancouver literary community of the 1960s and 70s, a collaboration which has resulted in a published a piece called “Gender, Affective Labour, and Community-Building Through Literary Audio Artifacts” and *Wanting Everything: The Collected Works of Gladys Hindmarch* (Talonbooks, 2020). With Marjorie Mitchell, Felicity Tayler, Chantal Ripp, Pascale Dangoisse, et al, she is one of more than 30 co-authors of *The Data Primer: Making Digital Humanities Research Data Public* (2022). She holds a PhD from the University of Western Ontario and was the 2010-11 Canada-U.S. Fulbright Visiting Research Chair at Vanderbilt University.

Dr. Klara du Plessis studies literature as sound and as event. Currently, she is the SpokenWeb postdoctoral fellow at the University of British Columbia (Okanagan)'s Faculty of Creative and Critical Studies, affiliated with Dr. Karis Shearer's Audio Media Poetry Lab. She holds a PhD in English Literature from Concordia University, and her ongoing research extends across sound studies, curatorial studies, literary studies, and research-creation. Klara's research interests include curatorial structures in the event-formation, performance, and archiving of twentieth century and contemporary literature, and listening as critical method, and she is working on a monograph manuscript, provisionally titled *Curatorial Listening. Reading the Relational Literary Event in Canadian Poetry*. Klara develops a research-creation project called Deep Curation, a collaborative performance practice which places poets' work in deliberate dialogue with each other and heightens the curator's agency toward the public-facing event. As the author of five books of poetry and creative non-fiction, Klara is also known for her contributions to long-form and translingual poetics in Canada and South Africa. Her most recent publications include *Post-Mortem of the Event* (Palimpsest Press, 2024), poetry that mobilizes audiovisual media, transcription, waveform visualization, and digital humanities methods, and *Ek't Act* (Karavan Press, 2025), a bilingual collection in English and Afrikaans. Her debut collection won the 2019 Pat Lowther Memorial Award.

Dariusz Brzostek

Phonographism and Field Recording in Poland

In the mid-1960s, Kazimierz Dobrzyński—one of the leading advocates of music education in socialist Poland—initiated a nationwide project entitled *phonographism* (*fonografika*). This initiative aimed to foster aesthetic education through the comprehensive use of auditory tools and media, including records, magnetic tape recordings, tape recorders, radio, and hi-fi systems. Drawing inspiration from the contemporary work of the Polish Radio Experimental Studio, the project sought to prepare successive generations of Poles to engage with information, music, and art mediated through audio technologies. Central to this concept was the notion of the phonogram—understood as an autonomous auditory text of aesthetic value—which could take the form of a musical or poetic recording, a sound collage, a radio play, or a soundscape treated as a work of art.

This research proposes to reinterpret contemporary field recording practices through the theoretical lens of *phonographism* and the phonogram. The project addresses both archival recordings of the sonic world of the Anthropocene—documenting vanishing biotopes and disappearing audio cultures (such as traditional music and regional dialects)—and creative applications of archival recordings in sound tourism and soundscape design (e.g., in museums and art galleries).

Situated at the intersection of ethnology, sound studies, science and technology studies, media archaeology, and art-based research, this project combines collaborative work and interviews with field recordists, archival research, and analysis of auditory texts (including sound collages and installations, radio plays, electronic and musique concrète compositions).

Biography:

I am a Professor of Cultural Studies at Nicolaus Copernicus University (NCU) in Toruń, where I currently serve as Director of the Institute of Cultural Studies. I also chair the Committee on Cultural Studies at the Polish Academy of Sciences and am a member of the Scientific Excellence Council. My research interests span cultural anthropology, sound studies, postcolonial theory, socialist modernizations, and science fiction.

I am the author of *Electronic Music, Socialism and Modernity: On Remastering the Archives of the Polish Radio Experimental Studio*, in *Transcultural Music Traditions*, ed. R. Strohm (Berlin, 2020), and co-author (with Joanna Walewska) of *The Polish Radio Experimental Studio as a Laboratory*, in *Ultra Sounds: The Sonic Art of the Polish Radio Experimental Studio*, ed. D. Crowley (Heidelberg, 2019).

Currently, I am engaged in the research project *Social Circuits of Academic Knowledge* and serve as supervisor of the project *Intangible Cultural Heritage: Exchanging Knowledges on Best Practices in Folklore and Intangible Cultural Heritage Safeguarding*, both funded by the National Science Centre. The latter is conducted in collaboration with Dr. Agnieszka Pawłowska-Mainville (University of Northern British Columbia).

My proposal also draws upon my practice-based research in field recording and sonic art, which explores the soundscape as a form of cultural memory. Selected works include: *Listening: Marseille* (premiered at Dom Bretanii, Poznań, 2019); *A Summer Night in Tampere* (premiered at *Inaczej Niż w Raju*, Gdańsk, 2019); *Camping by the Lake* (premiered at *Control Room II*, Gdańsk, 2020); and the ongoing project *Jet Lag Diaries*, including *Jamming in Kingston* (JLD #1, *Glissando Magazine*, 2019).

James Mansell

Historicising Ways of Hearing

Today, we live with the burden of the sonic past more than ever before. Sound recording has rendered the last 150 years of history an audible past. The archive of sound contained in libraries, archives, broadcasting institutions and elsewhere will soon become a useable data set as digitization renders it more accessible. This talk makes the case for historical skills in the way that this sonic past is used and interpreted. It makes the case for excavating and critiquing historical 'ways of hearing' – the ways that people in the past made sense of sound socially. These ways of hearing change over time. Without an understanding of these ways of hearing, we cannot responsibly engage with the relics of the sonic past. The talk will advocate interdisciplinary approaches to the sonic past, combining historical knowledge with data science, life sciences, and other fields.

Biography:

James G. Mansell is Professor of Cultural History and Sound Studies in the Department of Cultural, Media and Visual Studies and Co-Director of the Sound Research Centre at the University of Nottingham, UK. He is the author of *The Age of Noise in Britain: Hearing Modernity* (University of Illinois Press, 2017), a book which argues that encounters with noise played a central role in negotiating selfhood and social change in the context of the twentieth-century urban and industrial environment. He has also published a series of chapters and articles on sound history as methodology, including 'Historical Acoustemology: Past, Present, and Future' in the journal 'Music Research Annual'. He is committed to the idea that sound, hearing and listening have histories which can be excavated from written and media archives. These histories can help us to understand the relationship between sound, hearing and listening and everyday power and social change. Listening might sometimes allow us to understand more about the world and each other, but it can also concretise hegemonic ideologies and structures of power. His most recent research has been on the entangled histories of race, religion and spirituality in British listening cultures.

Session 4A

SOUND IN THE CITY: SONIC ZONING, URBAN PLANNING AND CULTURAL IDENTITY

10.40 – 12.00 Friday, Nov 21

Room B237

Marcel Cobussen

Dismantling the Fourth Wall: On Sound Studies, Sound Art, and Sound Consultancy

Over the past few decades, *Sound Studies* has evolved into a well-established and increasingly comprehensive academic field. Scholars have become more attuned to the impact of sound—including music—on human mood, perception, behavior, and response, which becomes clearly visible through the significant surge in academic publications dealing with sound.

In parallel, sound art has emerged as a distinct artistic discipline situated at the intersection of the visual arts and music. Its growing significance within the contemporary art world is reflected in the increasing number of exhibitions, performances, and scholarly literature dedicated to the field. Sound art manifests in various formats, including (interactive) installations, concerts, soundwalks, field recordings, and online projects.

Despite these developments, sound and sound art often are absent in education curricula. Nonetheless, there is a growing number of workshops, lectures, seminars, conferences, and courses—at undergraduate, graduate, and doctoral levels, as well as outside academic institutions—dedicated to the study and practice of sound.

One area, however, remains notably underrepresented: sound consultancy. The relationship between this professional field and sound art and sound studies—particularly as developed within the social sciences and humanities—is still largely absent. In my presentation, I will address this gap by introducing my recently published, open-access *Sonic Inspiration Guide*. This online resource—specifically designed for urban planners, architects, and policy makers—aims to effectively dismantle what might be called a “fourth wall” between academia, art, and hands-on advisory work.

Biography:

Marcel Cobussen is Full Professor of Auditory Culture and Music Philosophy at Leiden University (the Netherlands). He studied jazz piano at the Conservatory of Rotterdam and Art and Cultural Studies at Erasmus University, Rotterdam (the Netherlands). Cobussen is author of several books, among them *Engaging With Everyday Sounds* (OBP 2022), *The Field of Musical Improvisation* (LUP 2017), *Music and Ethics* (Ashgate 2012/ Routledge 2017, co-author Nanette Nielsen), and *Thresholds. Rethinking Spirituality Through Music* (Ashgate 2008). He is editor of *The Bloomsbury Handbook of Sonic Methodologies* (Bloomsbury 2020, co-editor Michael Bull), and *The Routledge Companion to Sounding Art* (Routledge 2016, co-editors Barry Truax and Vincent Meelberg). He is editor-in-chief of the open access online *Journal of Sonic Studies* (www.sonicstudies.org). He recently founded the *Sound Studies Center* at Leiden University. He is particularly interested in the role of sound and sound art in public (urban) spaces. One of his central aims is to promote the active involvement of sound artists in the sonic design and planning of these environments.

Laleh Foroughanfar

From 'No Go Zone' to Kulturljudzon: Sonic Curation as Urban Regeneration Strategy – a Case Study of Malmö

This paper presentation examines the transformation of Norra Grängesbergsgatan in Malmö— from a defunct post-industrial area to a stigmatized yet vibrant hub for migrant livelihoods, cultural and religious associations, art and music studios, and more recently, into the experimental planning initiative of *Kulturljudzon* (Cultural Sound Zone). *Kulturljudzon* is an innovative, experimental planning programme that has enabled loud sound up to 85 DBA to thrive in the area since 2021. This initiative aligns with the municipal vision to transform the industrial zone into “Malmö’s most important and dynamic centre for culture, recreation and business” (City of Malmö 2021). The paper explores how the peripheral condition and stigmatized representation of the street are perceived and mobilised in the context of future regeneration. Drawing on situated and intersectional perspectives, the paper interrogates how urban regeneration is curated through sound, and how noise and dirt—understood as “matter out of place”—become tools of spatial-sonic governance. Rather than silencing or sanitizing the area, *Kulturljudzon* initiative reorders its perceived ‘disorderliness’ by curating the soundscape and thus spatial/sonic control. The analysis reveals the contradictions embedded in the initiative: while it aspires to inclusivity, it simultaneously reinforces top-down planning and unequal power dynamics, effectively extending ‘white space’ and threatening the precarious livelihoods of migrant communities—particularly in the context of rising white supremacist policies in Sweden. The overarching research questions are: Who is allowed to be loud in *Kulturljudzon*? How is sound spatialized and materialized through such regulations? How do different actors engage and negotiate through spatio-aural intermediations?

Biography:

Laleh Foroughanfar is an urban scholar with a research interest in urban marginalization, migrants’ infrastructures, culture-led post-industrial regeneration, sonic geographies, and feminist-decolonial epistemologies. She holds a PhD from Lund University School of Architecture (2022). She has previously examined the everyday urbanism and migrants’ infrastructures produced by migrants to make life and livelihoods possible in Malmö. Currently, she is based at the Urban Studies Department and the Institute for Urban Research (IUR) at Malmö University, researching sound-politics and urban governance in relation to a genealogy of marginalization and stigmatization in the context of post-industrial regeneration.

Madhulika Sonkar

From Textual Glitches to Sonic Epistemologies in the University Matrix: Assembling an Acoustic Bricolage of Fascism, Fear, and Futures in Muslim Lifeworlds

Sociology-Anthropology in the Global South have for long grappled with the impact of colonial imprints on the practices of the discipline. In the Indian context, this is particularly significant as doing ethnography in the university system and institutional machinery is dominated by textual modes of fieldwork and writing (Srinivas 1987; Sundar et al 2000). Even as multisensory approaches find space in the sociology curricula, textual conventions have persisted in the Indian university matrix through text-based outcomes and knowledge production in English. However, what happens when the text glitches to translate affects and everyday struggles in fascist regimes?

This proposal is a dialogue on the political purpose of sonic epistemologies in decolonizing sociology and anthropological knowledge in higher education spaces of India. Drawing upon my doctoral fieldwork in an urban Muslim ghetto in New Delhi from 2015-2020, I dwell on the processes of constructing a sound-based ethnography to understand how fascist political projects and processes of othering shape Muslim lifeworlds in contemporary India. In unsuccessfully coping with the glitches of textual infrastructures tethered to anglicised writing cultures, I seek to present an acoustigraphy (Kheshti 2009) of the multiple ways in which sound crosses colonial boundaries of language and representation by rendering affective experiences in fraught socio-cultural contexts.

In doing so, I hope to unpack the framing of an *acoustic bricolage* that allowed me to situate everyday forms of violence, humiliation, and fear among Muslim youth through sonic articulations. The acoustic bricolage is constituted by sonic articulations such as Azaan (call to prayer) from the neighbourhood mosques, rhythms of cymbals from the temple, honking, hate speeches during election rallies, and often, haunting silences. The bricolage is not simply home to ambient sounds, but a potent site of future-making, resilience amidst the resurgence of Hindutva right-wing in India.

In a crisis-ridden university matrix, I argue for a purposeful foregrounding of sonic practices to make sense of complex affective experiences of vulnerability and exclusion.

Biography:

Dr. Madhulika Sonkar is an Assistant Professor of Sociology at the Indian Institute of Technology (IIT) Delhi, India. Her PhD from the University of Delhi (2020) was based on the ethnographic study of an Islamic girls' school in Old Delhi (erstwhile Shahjahanabad). Her work engages the politics of aspirations and future-making processes among minority communities in the fraught socio-political context of contemporary India. In seeking to understand neoliberal educational cultures in relation to urbanity, gender, caste, race, and religion, I focus on methodological frictions in ethnographic practice. It is with this larger question at core that my publications in Kohl, *Feminist Review*, *Oxford Research Encyclopedia of Education*, have emphasised on decolonial ethnographic practices in the Global South.

As an early-career sociologist and a former journalist whose professional journey remained centered around text-based outcomes in the form of term papers, dissertations, and news stories, the *sonic hauntings* from my doctoral fieldwork arrived as the *afterlife* of ethnography. For a sociologist trained through the 'text(s)' in Indian academia, sound is both — a departure and an arrival — that allows me to rethink the delineations of lifeworlds at the margins. In the specific context of my research in urban slums and Muslim ghettos of Delhi, I situate the many dimensions of sound — silence, noise, acoustics, music — as means of disruption, agential articulation, vulnerability, resistance, and hope. These are also affective textures that could not find home in the expansive architectures of the text.

In this methodological tapestry of textual failure and sonic futures encountered during an ethnography, it is not the 'sound vs./with text' framework that I intend to propose. Instead, I ask if the 'textual' can always translate life and culture into thick, without reducing sound into a shadowy figure of the ethnographic field?

Christina Mediatika, Anugrah Sudarsono*, Sentagi Utami*, Yusuf Ariyanto*, Evan Tanuwijaya*, Rendy Iswanto* and Ressay Yanti*

[*non-presenting authors]

The Complexities of Reviving Historic and Iconic Sounds in a Culturally Rich City

Yogyakarta, a city in Indonesia, is the country's second most popular tourist destination, known for its rich cultural heritage and significant historical background. However, the preservation of its heritage, particularly its unique soundscape, has faced considerable decline. Although restoring these iconic sounds may appear straightforward due to the city's strong cultural roots, initial discussions among stakeholders revealed a lack of agreement on what constitutes the city's iconic sounds and places.

To address this issue, a series of careful steps were implemented, including the creation of a pre-design soundscape museum website. The later stages of the project involve multidisciplinary researchers from fields such as architecture, engineering physics, informatics, visual communication design, and tourism. These collaborative efforts aim to ensure that the sound restoration process is well-prepared and widely accepted by the community.

The study has now entered an intriguing phase, where the city's five iconic sounds—the gamelan, andong, drum bands, birds, and trains—do not need to be audible citywide but will instead be featured in select historical areas. The placement of these sound icons was based not on the quality of the soundscape but rather on significant historical sites. It suggests that reviving iconic sounds not only preserves intangible cultural heritage but also maintains the community's collective memory of the city's landmarks. It further emphasizes the need for multidisciplinary approaches in research related to sound restoration. A wider range of disciplines is needed beyond those currently involved to support the development of professional virtual soundscape museums.

Biography:

Christina Eviutami Mediatika is a professor of architectural acoustics at Universitas Ciputra Surabaya, Indonesia. During her bachelor's studies, she noticed that many Indonesians overlooked the role of sound in their surroundings. Her early work focused on acoustic materials. After 20 years, she realised that raising sound awareness through objects alone was limiting. In 2016, she adopted a mixed-methods approach, combining quantitative and qualitative strategies that involved communities. Her current aim is to enhance Indonesia's acoustic environment through interviews and field surveys.

Sounds can have a positive or negative impact on people. In developing countries like Indonesia, the current sound environment is likely to harm the community, as traffic noise often overwhelms. It is unfortunate, as Indonesia was once rich in intangible heritage, with iconic sounds unique to each region now fading under the pressure of urban noise.

Mediatika was called to raise awareness in Indonesia about the importance of sound environments for well-being and cultural identity. This task is not easily implemented, as the key challenge lies in building public knowledge and awareness. Collaborating with scholars from diverse disciplines helps make the message more accessible and far-reaching. Her efforts span noise awareness and regulations, acoustic materials, sound for the visually impaired, and the restoration of past sound signatures. Her long-term research focuses on integrating sound into design in immersive ways. Since 2006, she has collaborated with experts in architecture, civil and mechanical engineering, materials science, biology, engineering physics, informatics, visual communication design, tourism, cultural history, sound studies, and computer science to achieve her goals.

Session 4B

SONIC-AESTHETIC CREATION AND THE VOICE

10.40 – 12.00 Friday, Nov 21

Room B129

Neil Verma

The Lure of Contingency: Using Field Recording in Audio Drama

In recent years, creators of audio drama – be they on radio or in podcasts – have been making an unusual decision. Rather than employing sophisticated equipment in the studio, they have been taking actors, microphones and sound effects into the streets, recording various scenes in uncontrolled environments where any passing car or bird could ruin a take, and at the same time intentionally making editing between takes quite difficult. Why? This presentation will draw on my research into this small but important area in three ways. First, I will draw on the surprisingly extensive historical roots of extramural sound capture or field recording in radio, with a focus on the work of American producer Erik Bauersfeld in the 1960s and 1970s. Second, I will outline ideas drawn from interviews I have done with contemporary creators who embrace this practice, including Kaitlin Prest, John Dryden and Jonathan Mitchell. Finally, I will describe how my research into this problem became practice in the creation of two experimental audio works, *American Bottom* (2021) and *Weirdvoice* (2024), both of which employ an intentionally contradictory approach in which highly produced interior and highly contingent exteriors meet. In a conclusion, I will argue for a shift from product to process in audio drama, embracing the politics of the “slow audio” movement, in particular the idea for durational creativity that thwarts the politics of efficiency that has long dominated narrative audio media.

Biography:

Neil Verma is an associate professor of sound studies and co-founder of the MA program in Sound Arts and Industries at Northwestern University. Verma is best known for his landmark 2012 book, *Theater of the Mind: Imagination, Aesthetics, and American Radio Drama*, which won the Best First Book Award from the Society for Cinema and Media Studies. His most recent book is *Narrative Podcasting in an Age of Obsession*, published in 2024 by the University of Michigan Press. He has also co-edited two books, *Indian Sound Cultures, Indian Sound Citizenship* (2020), and *Anatomy of Sound: Norman Corwin and Media Authorship* (2016), the latter of which won the Kraszna-Krausz Best Moving Image Book Award. Verma has been a consultant for a variety of radio and film projects, including Martin Scorsese’s film *Killers of the Flower Moon* (2023). In addition to his research, Verma has also created experimental recordings for broadcast. His compositions have been selected for several radio art festivals, winning an honorable mention from the Sound of the Year awards in the U.K. in 2020. He is co-editor of the first volume of the *Bloomsbury Encyclopedia of Sound Studies*, and currently producing the audio drama *Weirdvoice*. Verma founded the Great Lakes Association for Sound Studies and serves on the Radio Preservation Task Force at the Library of Congress.

Vadim Keylin

Who Speaks When Everything Speaks? Lyric Voice(s) Under the Panophonic Condition

The question “who speaks?” has remained central to lyric theory ever since Hegel defined lyric poetry as the art form whose content is the subject itself. To this day, the issues of factuality or fictionality of the lyric speaker, its relationship to the empirical author and its manifestations in the text remain the subject of heated polemics within literary studies. “Who speaks?” is also the “acousmatic question”, as Nina Eidsheim puts it – the irresistible urge to ascribe an identity to a voice heard in absence of a speaking body, underlain by the entrenched idea of the voice as an authentic manifestation of the self. This parallelism highlights the dual nature of the voice, unfolding as an embodied sound and a semiotic structure simultaneously.

In the current digital era, both the lyric and the acousmatic questions are challenged by what Steven Connor dubs “the panophonic condition” – the situation in which, owing to the rapid development of language and speech technologies, everything speaks: from voice assistants and AI chatbots to ATMs and GPS navigators. In my paper, I argue that this necessitates a reciprocal enrichment of literary and sound studies in their attending to the voice. On the one hand, the panophonic condition demands increased attention to the vocal dimensions of literature – and in particular, electronic literature – not only as an extension of its materiality, but as a fundamental shift in its ontology. On the other hand, the literary theory of the voice offers a productive methodological apparatus for the analysis and critique of the newly emerged post- and transhuman voices and their ontological claims.

Biography:

Vadim Keylin is a poet and sound art scholar. He has received his PhD from Aarhus University and is currently a postdoctoral research associate in the ERC project “Poetry in the Digital Age,” University of Hamburg. He is the author of *Participatory Sound Art: Technologies, Aesthetics, Politics* (Palgrave Macmillan, 2023) and co-editor of *Poetry in the Digital Age: An Interdisciplinary Handbook* (De Gruyter, 2025) and *Poetry, Music, and Sound Art: Recent Medial Correlations* (De Gruyter, 2025). Keylin’s research interests concern the intersections of sound and digital culture, with particular emphasis on participatory forms of sonic creativity across a variety of artistic disciplines.

Sima Nurali Wolgast

Letters as Resonance: Writing, Listening, and the Sonic Memory of Motherhood

This presentation introduces a collaborative artistic-psychological project that began with a year-long correspondence between two women – a psychologist (Sima Nurali Wolgast) and a writer (Elisabeth Hjort) – exploring motherhood, trauma, and care. The method of letter writing was designed to access inner voices embedded within the self yet often inaccessible to conscious awareness. Writing became a way to reach memories not only as narratives but as voices carrying knowledge, tones, colours, and sounds, a dialogue between language and the body.

Inspired by the *Mother!* exhibition at the Louisiana Museum of Modern Art (2021), particularly works by Laure Prouvost and Kaari Upson, the project investigates motherhood as an acoustic archive of intergenerational transmission of care and grief, love and survival. Through the exchange, reading, and editing of letters, we developed a method that merged narrative inquiry, trauma theory, and poetic form. Each text functioned as a memory space, allowing inherited experiences to be expressed and transformed.

The correspondence culminated in the stage performance *All I Know Is What My Hands Have Unearthed* (*Allt jag vet är vad mina händer grävt upp*), performed with actors during Kulturnatten in Lund, 2023. The performance combined live actors' voices to evoke the rhythm of memory and the sound of care as resistance. The work also exists as a recorded audio drama, where the overlapping voices create an intimate sonic landscape of remembrance and repair.

By intertwining psychology, performance, and collaborative authorship, the project proposes a sonic methodology of healing, where listening itself becomes a form of remembering.

Biography:

Sima Nurali Wolgast is a licensed psychologist and psychotherapist, an artistic researcher, and an Associate Professor in Psychology at Lund University. Her work explores how artistic and dialogical methods, such as writing and performance, can illuminate and transform psychological processes related to memory, trauma, and identity. Drawing on both clinical experience and artistic practice, she investigates how aesthetic forms can function as psychological inquiry and as ways of listening to the unspeakable. Through her collaborations within interdisciplinary networks of artistic researchers, she develops projects that integrate psychological theory and method with artistic practices, often focusing on performance and writing as a site of knowledge and healing.

In addition to her artistic research and collaborations with artists, Sima's academic work also focuses on third-wave psychotherapies and social psychological perspectives on discrimination, racism, and their psychological consequences. Her research examines how social and structural inequalities shape lived experience, emotion, and mental health. Across her projects, she seeks to bridge psychology and art as complementary modes of understanding and transformation, two disciplines that together can reveal the complexity of human experience. Central to her work is an emphasis on trauma, embodied expression, empathy, and social awareness as foundations for both personal and collective change.

Klara du Plessis

Open the Work: Post-Mortem of the Event and Composing Poetry through Sound

Sound forms a processual dimension of my interdisciplinary poetics. Here the purpose of sound is not limited to its vocalization at a poetry reading, after the writing has already taken place. Rather, sound—its performance, recording, and archival preservation—enacts an integral function in the composition of new poetry itself. My fourth poetry collection, *Post-Mortem of the Event* (2024) relies on sonic documentation of poetry readings, poetics discussions, and community gatherings related to my previous published works to create a cyclical archive of new writing that builds on past publications, renewing and remediating it. In particular, the long poem “Openwork”—an evocative word which literally means ornamental lace-making—manipulates multiple recordings of live events based on an earlier poetry collection, *Hell Light Flesh* (2020), to create an intertextual found poem resonant with language from past performances. Timestamped to maintain an awareness of the sonic documentation at play within the pages of the print book, “Openwork” systematically erodes itself and perforates text as it appears on the page, towards its finale that loses semantic meaning, existing as an affective eruption of vowel sounds.

I am currently producing a 20-minute video version of the live performance of “Openwork,” implying additional layers of sounding and archiving. Here sound works to resist literature’s traditional objectification as a print medium and to retain both a sense of ephemerality in its live sounding and a consistent resuscitation through its documentation and versioning. As such, the proposed contribution will be part artist’s talk, part video presentation, and part live reading, opening the work through the recurrent functionality of sound.

Biography:

Dr. Klara du Plessis is an interdisciplinary artist-scholar, literary curator, and poet, known for her contributions to long-form and translingual poetics. Her most recent publications include *Post-Mortem of the Event* (Palimpsest Press, 2024), a poetic work that mobilizes audiovisual media, transcription, waveform visualization, and digital humanities methods, and *Impossible collab* (Gaspereau Press, 2023), a collection of literary essays on contemporary Canadian poetry. Her first South African and bilingual poetry collection, *Ek’t Act* (Karavan Press), is forthcoming in September 2025. Klara’s writing has won the 2019 Pat Lowther Memorial Award and Arc Poetry Magazine’s 2022 Critic’s Desk Award, and has been shortlisted for the A.M. Klein Poetry Prize and the Raymond Souster Award, among others. Although primarily a writer, her work often overlaps with visual, sonic, performative, and collaborative terrains, exhibiting, installing and performing at spaces such as Artexite, Centre Clark, and OBORO. Klara holds a PhD from Concordia University and is currently a postdoctoral research fellow at the University of British Columbia (Okanagan), affiliated with Dr. Karis Shearer’s Audio Media Poetry Lab.

Session 5A

WARNING SOUNDS: VULNERABILITIES AND EXCLUSIONS

13.00 – 14.10 Friday, Nov 21

Room B237

Jonas Borell and Emilie Stroh*

[*non-presenting author]

Sound Sounds: Human-Centered Approaches to Enhanced Alarm System Design for Control Room Environments

Auditory alarm systems play a crucial role in human-machine interaction across sectors like healthcare, transportation, and industrial control. Their main purpose is to draw the operator's attention and trigger prompt action. Yet, in high-pressure settings such as the energy or process industries, an overload of auditory signals—often termed “alarm floods”—can overwhelm operators. This can result in stress, diminished performance, and alarm fatigue, all of which pose significant threats to safety and operational effectiveness. Conventional alarm sounds tend to be binary and high-pitched, making them hard to differentiate and link to specific tasks. Emerging research indicates that alternative auditory formats—such as spoken voice, musical cues, sonification, and multimodal alerts—may enhance recognition and response by tapping into familiar cognitive patterns. However, there remains a gap in understanding how these non-traditional alarms perform under alarm flood conditions and whether they can effectively reduce alarm fatigue. To address this, we are developing a lab-based study to explore how operators perceive and respond to familiar, non-standard alarm sounds in environments with high auditory load. The study will include simulated alarm floods. The study emphasizes the perceived meaning of the sounds rather than just their acoustic features. Insights from this research will inform future experiments, ultimately contributing to the development of more resilient alarm systems that support safer and more efficient control room operations. We will present the background, our analysis of the challenges and how we aim to explore potential solutions. Feedback and suggestions are warmly welcomed.

Biography:

Jonas Borell, PhD, is a senior lecturer at the Faculty of Engineering, Lund University. His research and teaching primarily focus on work environments—both with and without risk and safety aspects—and he is frequently involved in multidisciplinary collaborations. Application areas vary widely and include, for example: societal crisis management, tenant interaction with their homes, the (non-)use of personal protective equipment (PPE) in construction, changes in power system control rooms, construction workers interacting with robots on-site, and sound masking and soundscapes in open-plan offices. Across all these areas, the human perspective remains central. In many of these applications, **sound plays a key role**—whether in hearing and spoken communication, the impact of soundscapes on wellbeing and productivity, or the intentional and unintentional production of sounds. In several fields where Jonas has worked, there is room for greater attention to sound and its contributions. He is fascinated by the limitations of sound—its fleeting and temporary nature—which may contribute to its reputation as a challenging subject to research and understand. Yet, sound can carry immense meaning and power. Jonas aims to deepen the understanding of sound's role in human experience and strives to integrate sound and its perception into the various strands of research he engages in.

Enrico Ronchi and Eliseu Amaro

Perceiving Evacuation Alarms and Emergency Soundscapes

Soundscapes can have a strong impact on perceived safety. In this context, auditory alarms (both sound and voice alarms) are today the main method in use to alert people in case of evacuation emergencies. What makes an alarm effective? How do people interpret alarms differently depending on their sensory abilities, emotional states, or previous experiences? How does a soundscape contribute to perceived safety in case of emergency? This contribution explores the perception of emergency soundscapes and evacuation alarms through affordance theory, asking what actions alarms *invite* and for whom. In emergency contexts, sound is often tasked with the impossible: to be universally understood, emotionally urgent, and immediately actionable. Yet, meanings are never fixed. This contribution will also discuss how individuals who are deaf or hard of hearing relate to, or are excluded from, traditional sonic alarm systems. Participants will be invited to engage directly with a series of soundscapes and evacuation alarms, using live polls to reflect on their perceived safety, urgency, and message they are trying to convey. These responses will form the basis of a collective inquiry into what makes an alarm or a soundscape meaningful, or confusing, even dangerous, in emergency scenarios. Through the diversity of sonic interpretation, this session invites everyone to rethink the way to perceive sounds in emergency scenarios.

Biographies:

Enrico Ronchi is an Associate Professor in the Division of Fire Safety Engineering at Lund University, Sweden. He is widely recognized for his extensive research on evacuation and human behaviour in fire emergencies. Enrico has authored over 150 publications, including more than 100 peer-reviewed journal articles, and has contributed commentary to prestigious journals such as *Nature*. He currently serves as an Associate Editor for *Fire Technology* and *Safety Science*, and is a member of the editorial board of *Fire Safety Journal*. He co-leads the Human Behaviour in Fire group and the Education Committee of the International Association for Fire Safety Science. From 2025 to 2029, he will hold an ERC Consolidator Grant from the European Research Council. Enrico also works to translate his research into practice through his active involvement in several committees and publications with the International Organization for Standardization, the Society of Fire Protection Engineers, and various governmental agencies worldwide. Enrico's sound-related research focuses on alarm systems for emergency scenarios. Key research questions related to sound include: 1) how do we effectively design evacuation alarms? How do people response to emergency alarms?

Eliseu Amaro is a PhD student in the Division of Fire Safety Engineering at Lund University, Sweden. He holds a bachelor's degree in Informatics and Computing Engineering and an Integrated Master of Science in Network Engineering and Information Systems (both from the University of Porto), as well as a Master of Science in Virtual Reality and Augmented Reality from Lund University. Eliseu's doctoral research focuses on the use of sensor technology and Virtual Reality (VR) to enhance safety in emergency situations. Eliseu's sound-related research stems from his master's thesis at Lund University, in which he investigated the impact of soundscapes on perceived safety. Key research questions related to sound include: 1) To which extent soundscapes contribute to perceived safety? 2) Can we use VR to investigate the impact of soundscapes on human behaviour in emergencies?

Marie Cronqvist, Elin Franzén, Johan Malmstedt and Kirill Mitsurov

The Ethnography and Sonification of Air-Raid Sirens: Methodological Explorations

The 'Important Public Announcement' (VMA) signal has been the public warning system used in Sweden since 1986. However, its history is long, dating back to the installation of air-raid sirens on rooftops in the early 1930s. For a century, regular quarterly tests of these typhoons – popularly known as “Hesa Fredrik” – have been an unwavering feature of the Swedish urban soundscape.

Following a number of investigations and public inquiries over the past decade, we know a lot about the technical, institutional and legal aspects of VMA tests in Sweden. There is however a lack of research on the role these public warning sounds have played and still play in Swedish society and in people's everyday lives. The aim of the interdisciplinary project *Soundscapes of Warning (SoW)* is to contribute with such broader, social scientific and humanistic knowledge in the midst of the technological shift that today involves digital solutions to how warning sound environments should be constructed. The project is positioned at the intersection of sound studies, media history, and history of preparedness and civil protection.

This presentation introduces two exploratory methodological approaches used the SoW project. First, Elin Franzén will present her ethnographic work on a new questionnaire, where 250 Swedes relay their experiences of listening to the air-raid siren tests. It explores how the VMA signal breaks into everyday life and is charged with different meanings in relation to the individual and the surrounding world – an analytical approach that connects the present with history through people's memories. Second, Johan Malmstedt and Kirill Mitsurov present an ongoing collaboration on the development of an experimental digital platform that explores how public warning sounds vary depending on historical, cultural and spatial conditions. Through sonification and interactive visualisations, the project tests new ways of representing these conditions in relation to the sonic aesthetics of warning systems.

Kirill Mitsurov and Johan Malmstedt will also present their poster in the poster session at 16.40–17.10 on 20 Nov.

Biographies:

Marie Cronqvist is a professor of modern history at the Department of Culture and Society (IKOS) at Linköping University, Sweden. Her research is positioned at the intersection of media history and political history, with a specific focus on the Cold War period. Cronqvist is the PI of the cross-disciplinary research project “Soundscapes of Warning (SoW)”, investigating the epistemological, infrastructural, and cultural dimensions of the sonic warning system VMA in Sweden over the last century. Since 2013, Cronqvist is the co-ordinator of the Entangled Media Histories (EMHIS) research network. She is the author or co-editor of many books, most recently *Expanding Media Histories: Cultural and Material Perspectives* (2023) and *Media Tactics in the Long Twentieth Century* (2024).

Elin Franzén, an ethnologist at Stockholm University, explores “the interfaces of everyday life”, particularly the ways in which technology, media and sound constitute components of meaning-making in people's everyday lives as well as throughout their lives via memories. Franzén's doctoral thesis (2021) examines the presence of radio in people's lives, focusing on its material, sonic, and temporal embeddedness in the contexts in which it is used. Alongside her research, Franzén also explores experiences of place from a sound perspective through field recording and music composition.

Johan Malmstedt is a media historian and sound scholar whose work explores the intersection of signal processing and historiography. He earned his PhD in Media and Communication Studies from Umeå University with a dissertation on the stylistic evolution of Swedish public service radio (1980–1999). His research combines computational methods and critical media theory to study sound media as both data and historical artifact. Currently, he leads a postdoctoral project comparing audiovisual aesthetics in Swedish and American public service television during the 1970s and 1980s, using cross-modal analysis and deep learning. Malmstedt also directs a collaborative research initiative on the history of Harvard's Arnold Arboretum, focusing on environmental data and curatorial practice. He is co-editor of a forthcoming anthology on the history of formats.

Kirill Mitsurov holds a master's degree in design and advertising. Since 2022, he has been working as a user interface developer at the Centre for Digital and Contemporary History (C²DH) at the University of Luxembourg. His passion for 3D modeling and web integration has led to collaborations across institutions (“3D Stories” – FH;P Potsdam, “Soundscapes of Warning” – Linköping University). With over 20 years of experience in design and web development, he supports projects from concept to final release. His current focus is on building a dedicated 3D unit that enhances the visibility and impact of academic research through innovative digital tools.

Session 5B

RELIGIOUS AND RITUAL PURPOSES OF SOUND I

13.00 – 14.10 Friday, Nov 21

Room B129

Monique Ingalls

Sounds Of and Beyond Belief

What are the spiritual or religious purposes of sound, particularly within “secular” or secularizing societies? To explain how sacred sound functions in complex, pluralistic settings, this 15-minute paper introduces two conceptual tools: spiritual conviviality and religious intersectionality. Both tools stem from my monograph-in-progress on British gospel choirs, which examines how gospel music fosters community across religious, racial, and class boundaries in a context where religious affiliation is declining and becoming increasingly fractured. “Spiritual conviviality” extends Paul Gilroy’s concept beyond race and ethnicity to describe inclusive spaces where shared musical experiences foster belonging without requiring shared beliefs. “Religious intersectionality” expands the scope of intersectionality to include religious affiliations, identifying the ways these identities interact with race, gender/sexual, and class-based affiliations in communities’ collective soundings.

These theoretical models are then placed in conversation with insights from my experience co-organizing a biennial academic conference on Christian congregational music, which intentionally cultivates dialogue between scholars from religious and non-religious backgrounds. The resulting ideological tensions among participants sometimes working at cross-purposes have posed challenges. Yet bringing adherents and critics together to discuss research on religious sound has also proved profoundly generative, opening new avenues for inquiry and connection. Such an environment, where open dialogue, empathy, and critique coexist, offers a compelling model for interdisciplinary engagement across other lines of difference. Ultimately, attending to the religious dimensions of sound not only enriches our understanding of the communities we study, but also reveals how sound research itself might serve as a practice of intellectual and ethical—and perhaps, at times, even *spiritual*—purpose.

Biography:

Monique M. Ingalls is the Ammann Endowed Chair of Music & Christianity at Baylor University (Texas, USA), where she researches present-day Christian congregational and choral music-making in global perspective. Her books and articles explore themes such as globalizing Pentecostal worship, online religious music, musical localization in postcolonial Christian communities, and Black British gospel music. She is co-founder of the biennial “Christian Congregational Music: Local and Global Perspectives” conference and serves as senior editor of the *Congregational Music Studies* book series with Routledge Press.

Ingalls’ work examines how Christian communities use music to navigate social, cultural, and theological differences, both in building local bonds and in forging transnational networks. Her work is grounded in a commitment to interdisciplinary, collaborative research that brings together scholars across diverse fields and convictions. Across all her activities, whether research, convening, administration, or mentoring, her goals are twofold: 1) to deepen scholarly understanding of religious communities that are neglected or misrepresented by attending closely to their sonic practices; and 2) to offer insights that are both empathetic and critical, supporting these communities in their own processes of self-reflection. She views sound as a powerful medium through which belief, identity, and belonging are made and remade—and as a generative space for both scholarly and social transformation.

Phil Dodds

Scalar Aesthetics, Sonic Colonisation, and Standardising the Spirit of Sound

I approach sound and music with the aims, questions and mindset of a cultural geographer. I am interested in how sound and music produce different kinds of places and transform relations between them. In recent years, I have been especially interested in sound and music in relation to the classic geographical concept of scale, focusing on what I call *scalar aesthetics*. By scalar aesthetics, I mean the showing or making perceptible of relations between big and small, local and global, specific and general, particular and universal, domestic, regional and international. In my book *Music and the Cultural Production of Scale* (2023), I discussed this with reference to, among others, Édouard Glissant's writings on "Whole-Word Thinking" and Anna Tsing's conceptualisation of scalability. But in my current research projects I want to push the idea forward, and further interrogate the question: what scalar relations and hierarchies are produced, reinforced or challenged through sonic aesthetics? I am interested in how sound and music – often considered so particular, personal and unruly – can be scaled up or made scalable, and with what effects. What conditions have to be produced for certain sonic aesthetics and practices to be made standard and even to colonise other sonic cultures and spaces? In my contribution to SOUND+PURPOSE, I will discuss these general questions, aims and purposes in relation to various cases and projects, including my interdisciplinary research on contemporary Malmö, and my project on the scaling up of missionary musical practices and hymn-based "musical education" policies across nineteenth-century colonial contexts.

Biography:

Phil Dodds is a cultural and historical geographer with interests in music, colonial history, aesthetics, audism, cities, sound, scale, suburbs, Sweden and Scotland. In addition to being director of the Sound Environment Centre at Lund University, he is a researcher in the Division of Musicology and Intermedia Studies at the Department of Arts and Cultural Sciences where he works on his Swedish Research Council-funded project "Musical Colonisation: Scots and Swedes in Southern Africa, 1770–1850". He has previously worked on a variety of sound-related projects with more contemporary orientations and different disciplinary perspectives and frameworks. He came to Lund as a postdoctoral fellow in 2019 with his project "Sonic Sense of Place: Gothenburg Pop and London Grime, 2000–2020" and later worked on the NordForsk-funded project "Making it Home: An Aesthetic Methodological Contribution to the Study of Migrant Home-Making and Politics of Integration", based in the Division of Ethnology. Recently, together with several other members of the Sound Environment Centre network, he was part of the interdisciplinary research theme "Sound of Democracy" at Lund University's Pufendorf Institute for Advanced Studies. One key output from this was the co-authored audio paper "Sound of democracy: on the consequences of soundscape standards in public space". He has also been involved in organising sound studies lecture series as well as co-ordinating and teaching on the postgraduate course Sound Studies in Theory and Practice. Currently, the main purpose of his research is to understand how music, sound and sonic scalar aesthetics work as a colonising force.

Sourav Saha

Guns and Sermons: The Canonical Noise of Western Modern Science

Jesus had a pair of ears. So did Mother Mary. The church stood as a testament to the science of modern acoustics. To the south of Lund Cathedral stood the statue of the eighteenth-century Swedish theologian and Lutheran priest Henric Schartau (1757–1825), with delicately sculpted ears, but perhaps the sculptor, Peter Linde, forgot to install his eardrums. His hands rested within the golden pages of the Bible, his mind adrift in contemplative thought. Even he could not hear. While the trees, buildings, and bodies vibrated with the roaring guns of the Wendes Artillery Regiment at Lund University's doctoral degree conferment ceremony, the terrified birds in the backyard witnessed the howling cries of a little girl and the frightened heartbeats of her mother. As hundreds of scientists, doctors, bishops, priests, and politicians walked through the gates of divine grace to Lundagård Park, the Lutheran legacy of Western modern science remained deaf to the legal violations and environmental hazards of can(n)onical noise.

As a musician and travelling anthropologist of sound, I propose to present a performance lecture on the acoustics of faith, power, and masculinity as they resonate through the historical and conceptual anatomy of the Scientific Revolution. The performance will offer a critical reflection on the category of 'noise,' examined through its entanglement with Eurocentric metaphysical traditions, to reveal how the affective and sensory dimensions of modern science are deeply interwoven with enduring questions of religion, race, and gender in the age of the Anthropocene.

Biography:

Sourav Saha is an anthropologist and music practitioner based in India, currently pursuing a PhD in Sociology at Shiv Nadar University. His thesis explores the relationship between science, technology, and religion in the twentieth and twenty-first centuries, with a particular focus on sound and listening. He works as a Research Associate at the Centre for the Study of Developing Societies (CSDS), New Delhi, on a project titled *Religion and Digital Technology*. Sourav is the creator of a podcast series on noise and environmental pollution titled *Noise and Other Things* (2024), and founder of *Intimate Concerts* (2020), an arts-research initiative that disseminates research output through live concerts combining immersive music and audio-visual storytelling techniques. It creates a space where audiences and performers engage in dialogue and co-create knowledge through shared artistic experience.

For Sourav, sound is both a medium of expression and a method of inquiry. When he writes songs, produces music, or creates sound art, sound helps him express thoughts and emotions. When he is an anthropologist, sound becomes a way to listen, understand, and critically analyse the world. While he was initially taught to view these roles—artist and scientist, as separate entities, his work now brings them together in an effort to decolonise knowledge through sound. This decolonial practice, he believes, does not mean simply replacing one culture or geopolitical perspective with another or shifting the gaze from Western frameworks to those of the Global South. Rather, Sourav aims to build cross-cultural, collaborative ways of thinking, creating, and learning that allow him to inhabit the world differently and respond more creatively to the emerging planetary challenges and crises of our times.

Session 6A

WORKING WITH SOUND'S EPHEMERALITY, AMBIGUITY AND TRANSVERSALITY

14.30 – 15.40 Friday, Nov 21

Room B237

Toby Seay

Sound as Artifact: Memory, Perspectives, and Mediations

We assemble a sonic “image” when we hear and locate sound through the combination of acoustic properties of volume, timbre, direct-to-reverberant ratios, and timing differences between our ears. We are then left with a memory of this “image” that is more than just the speaker or performer. Due to the ephemeral nature of sound, however, we cannot relive sonic moments. Recordings can imprint sound for future listening; however, recordings add more layers of mediation through the means used to capture sound, often resulting in a hyperreal experience. Therefore, the remembrance of sound comes with a perspective and the recorded artifact becomes a memory object. What is the connection between listening, aesthetics, memory, craft, and creativity? How do we describe sonic memories and does crafting a hyperreal sonic experience have more lasting impact?

In this paper presentation, I would like to outline my sound engineering practices research and the relationships between the recordist, sound, and recording equipment in the context of music production. The goal is to raise questions into human interactions with sound, memory, and creativity, and ask if these questions go beyond ethnomusicological inquiry. Is this the opportunity to collaborate on a more holistic view of the music creation workplace with sociologists, anthropologists, neuroscientists, etc.?

Biography:

Dr. Toby Seay is Professor of Music Production in the Music Industry program. He has had a long career in the music industry as a musician, recording engineer, technical consultant, and audio preservationist. Seay has engineered recording artists such as Dolly Parton, Randy Travis, Delbert McClinton, Ringo Starr, David Wilcox, Kirk Whalum and many others. Seay has recorded numerous Gold and Platinum Certified recordings as well as 8 Grammy winning recordings.

Seay is a researcher of sound engineering practices, sonic aesthetics and mediative perspective, and audio recording preservation practices, specializing in multi-track materials. He is a founder and member of the Society for Music Production Research (SMPR); member of the Audio Engineering Society (AES); voting member of the Recording Academy (Grammys); member of the International Association of Sound and Audiovisual Archives (IASA) where he served as President from 2017-2020; and Chair from 2020-2021 of the Coordinating Council of Audiovisual Archives Associations (CCAAA).

Seay is the Director of the Drexel University Audio Archives, which is home to the Sigma Sound Studios Collection.

Sanne Krogh Groth

Engaging with the Intangible: Observing, Contextualizing, and Interpreting

Given my background is in musicology, it might seem obvious that the purpose of engaging with sound in my research is simply to *hear the music*. However, much of musicology is not about sound as such, but rather about the study of structural abstractions, as well as the social and historical representation of matters related to the aesthetics or politics of music. In many cases, sound becomes a secondary concern of research. I prefer, when possible, to resist this tendency, and when I do, I find my work most fulfilling. Listening—to music, to sound, and especially in the company of others—is a vital source of inspiration for me. I value these moments as rare and meaningful: shared experiences in which multiple listeners dedicate time and mental energy to being present with sound. For me, the purpose of engaging with sound in my research is not just about structural analysis; it is about engaging with the intangible dimensions of the listening situation—observing, contextualizing, and interpreting. There is a certain openness in sound and its surrounding conditions that fuels my research. It enables me to explore, understand and engage with aesthetic experiences across time, space, and place.

Biography:

Sanne Krogh Groth is Senior Lecturer and Manager of Research and Research Education in Musicology and is editor-in-chief of *Seismograf Peer*. Her research concerns historiographic, aesthetic and political issues within the fields of contemporary music, electronic music and sound art. Publications include *Politics and Aesthetics in Electronic Music* (Kehrer Verlag, 2014), *The Bloomsbury Handbook of Sound Art* (co-edited with Holger Schulze) (Bloomsbury, 2020) and *Negotiating Noise* (with James G. Mansell) (Lund University, 2021). She was PI of the research project *Java-futurism. Chronotopes of Sonic Activism* in Indonesia (2020-25), and Director of the Sound Environment Centre (2019-2024).

Holger Schulze

Listening Labor and Sonic Expertise of the 2050s: An Unashamed Invocation of the Transversal Generativity in Sound Studies

Since the 2000s, sound studies has served as a transdisciplinary meeting ground for researchers from a variety of fields, including history, sociology, musicology, politics, literature, culture, art, sensory research, medical practices, affects and imaginations. It encompasses research on sound in urban and non-urban environments, audio media technologies and product development, and sound in space, underwater and inside human and non-human bodies. Collaborations between researchers in technical, natural or medical sciences and scholars from the humanities have become a true hallmark of sound studies. However, in this process, a range of clichéd truisms, widespread resentments and annoying mannerisms have also emerged: “Constructing Folk Music: MAX/MSP and Phenomenological Live Coding” (Museum of Portable Sound, 2019).

This talk proposes reversing course and tapping into the transversal energy of this early stage. Sound studies have operated transversally through a 'practice of theory that generates knowledge and sensibility of the world' (Voegelin, 2022). This enabled scholars to develop novel concepts and research approaches that did not exist prior to 2003. Sound studies had not yet emerged (Bijsterveld & Pinch, 2004). The concept of an “audiovisual litany” (Sterne, 2012) did not exist either. Nor did “sonic dominance” (Henriques, 2011), “sonic commons” (Odland & Auinger, 2009) or “sonic citizenship” (Højlund, Vandsø & Breinbjerg, 2021). Nor did “auditory culture” research (Bull & Les Back, 2004), “sonic materialism” (Cox, 2011) or an “anthropology of sound” (Schulze, 2018) — at least not under these names.

What unthinkable methodological combinations and mashups of research areas might emerge in the 2050s?

Back, Les & Bull, Michael (eds.) (2004), *The Auditory Culture Reader*. New York: Bloomsbury Academic.

Pinch, Trevor & Bijsterveld, Karin (2004), “Sound Studies: New Technologies and Music”, in: *Social Studies of Science*, 34(5), pp. 635-648.

Cox, Christoph (2011), “Beyond Representation and Signification: Toward a Sonic Materialism”, in: *Journal of Visual Culture* 10 (2): 145-61.

Henriques, Julian (2011), *Sonic Bodies Reggae Sound Systems, Performance Techniques, and Ways of Knowing*. New York: Bloomsbury Academic.

Højlund, Marie, Vandsø, Annette & Breinbjerg, Morten (2021), “Det soniske medborgerskab: Om rodede og skrøbelige mellemværender med lyd”, in: *Kulturstudier*, 12(2), 94-117.

Kannenbergh, John / Museum of Portable Sound (2019), “What Is The Title of Your Sound Studies Thesis?”, September 16, 2019. Online: <https://www.facebook.com/photo?fbid=2323707781212640>

Odland, Bruce & Sam Auinger, Sam (2009), “Reflections on the Sonic Commons”, in: *Leonardo Music Journal* 2009; 19 63-68.

Schulze, Holger (2018), “Corpus – Dispositive – Persona. Formants of an Anthropology of Sound”, in: *Svensk tidskrift för musikforskning / Swedish Journal of Music Research (STM-SJM)* 100 (2018), 117-132.

Sterne, Jonathan (2012), “Audiovisual Litany,” in: Sterne, Jonathan (ed.), *The Sound Studies Reader*. New York: Routledge, pp. 9f.

Voegelin, Salomé (2022), “Transversal Sound Studies: Sonic Contagions and How We Breathe. Together”, in: *Parse*, Issue 16 - Spring 2023: Conviviality and Contamination. Online: <https://parsejournal.com/wp-content/uploads/2025/04/PARSE--transversal-sound-studies--1744708797.pdf>

Biography:

Holger Schulze is professor in musicology at the University of Copenhagen and principal investigator at the Sound Studies Lab. His sonic anthropology explores how sounds and listening in the 21st century stabilise, disrupt, and permeate everyday life. Artistic practices and everyday objects are both of equal concern to his sonic critique. Currently he works on *The Bloomsbury Encyclopedia of Sound Studies* in 3 volumes (as one of three editor-in-chiefs together with Jennifer Stoeber and Michael Bull) and on *The Bloomsbury Handbook of Sound in Museums* (together with Alcina Cortez, Gabriele Rossi Rognoni and Eric de Visscher). His publications include: *The Bloomsbury Handbook of the Anthropology of Sound* (2021, ed.), *Sonic Fiction* (2021), *The Sonic Persona* (2018), *Sound as Popular Culture* (2016, co-ed.).

Session 6B

RELIGIOUS AND RITUAL PURPOSES OF SOUND II

14.30 – 15.40 Friday, Nov 21

Room B129

Tin Cugelj

Sonic Affordances, Positionality, and Proxy Listening as a Method of Historical Inquiry

The answer to the fundamental *why* is my project researching sound in transcultural temporary communities seems obvious: to uncover how it mediates community formation, identity building, and preserves temporary communities for longer periods of time. The answer to *why* sound and not any other sense is equally clear: the historical data suggests sound as the primary sensory agent of all three elements of the project's study. What is left unanswered is *the purpose* of the sound that my historical beholders experienced. What was the sounds' intentions, and did the intention of the sound-beholder coincide with the intention of the sound-maker? How can a contemporary researcher-beholder of their own intersecting identities, access the past subjectivities of the historical listeners and the true intention of the historical sound-makers?

Building on Lauren Mancía's call for reperformance as legitimate historical inquiry in *Embodied Epistemology* (Cambridge University Press, 2025), I explore the above mentioned research questions through a three-stage reflexive methodology that fuses positionality theory, Gibsonian affordances, and sensory ethnography: the "affordance-fossils" are first extracted from primary sources, then explored through calibrated proxy-listening using soundwalking and listening exercises, and then analysed through axis comparison, where the prescriptions are cross-read against narrative reactions along power axes (identity elements).

This protocol does not claim *to replicate* past perceptions; instead, it renders the range of historically plausible intentions and receptions analytically visible. By reframing historical sound worlds as dynamic negotiations of agency rather than passive acoustic backdrops, the paper offers a transferable toolkit for scholars working on ephemeral, multisensory pasts.

Biography:

Dr Tin Cugelj is a cultural historian of sound and historical trombonist. He obtained his doctoral degree in historical musicology at the University of Bern in 2024 and will take up a MSCA Postdoctoral Fellowship at the University of Nottingham in September 2025. His postdoctoral project, SOUNDSHIP, investigates ways in which sound(s) influenced, mediated, and preserved temporary communities onboard pilgrimage galleys between Venice and Jerusalem (1450 and 1650).

Tin has presented his work in conferences across Europe and North America, is founding co-chair of the IMS Study Group Auditory History, and published on sound, mobility, and identity in Early Modern Europe. As a performer on historical trombones he regularly performs on historical trombones across Europe and North America and artistically leads Ensemble *Responsorium* (Croatia) and co-directs ensemble *canticum trombonorum* (Switzerland).

Specialising in auditory history, community dynamics, collective identities, and historical performance practice, Tin's work probes the mechanics of sonic agency: how do sounds invite, compel, or inhabit collective action in transient settings? When do listeners' intentions align or clash with those of sound-makers? And can we through embodied re-performance, calibrated through positionality and affordance theory, gain access to subjectivities that archives keep unattainable?

Elina Hytönen-Ng

Echoes Creating Deep Spiritual Experiences

Sounds or soundscapes are often connected with the feeling of sacredness and spirituality creating an immersive for the participant experiencing the environment. In spiritual practise, such as shamanism, we sometimes use sound in nature to communicate with the unseen reality and create meanings in response to the sounds we hear.

In Sacred Sounds project I have interviewed eight people of whom majority practises shamanism or uses nature as part of their spiritual practise. I was asking them about the places they felt were important to them and why this was. Some of these sites mentioned were known also in old folklore stories.

After the interviews we went with the Sacred Sounds team – Pekkanen Jami, Shpinitzkaya Julia, Hytönen-Ng Elina and Vikman Noora - to study the sites to measure for example if there was an echo or some other sonic phenomena present in these sites. One such site was for example Kivijärvi (Stone Lake) and Tafoni cave near it, both were in North Karelia.

In this presentation I will open one to two sites studied and how it was described in the interview and how it appeared when studied with archeoacoustics. I also want to raise the point of what new information does it bring to archeoacoustic study if we look at the measurements along with the ethnographical and participatory data.

Biography:

Dr. Elina Hytönen-Ng is an ethnomusicologist and a cultural researcher working at the University of Eastern Finland. She also holds a docent title in ethnomusicology at the University of Turku, Finland. She has been an academic visitor at the Faculty of Music, University of Oxford and a visiting research fellow at King's College London. She received her PhD in 2010 with Professor Steven Feld (Univ. of New Mexico, USA) being the external examiner while professor Helmi Järviluoma-Mäkelä (UEF) was the main supervisor. She has been specialising musical experiences, soundscapes and performance venues. She was the primary investigator in a four-year project (2021-2025), funded by Kone foundation, focusing on lamenting rituals in the contemporary Finnish society. Currently she is involved with dr. Riitta Rainio's Sacred Sounds project also funded by the Kone foundation.

Richard Scriven

Prayers, Waves, Reverberations: An Audio Engagement with Phenomenal Pilgrimage

This paper considers the overlap between place and sound through a focus on recordings made at a pilgrimage site in Ireland. Audio recordings present a unique avenue for insight, analysis, and presentation of the pilgrim experience by capturing threads of practices and prayers that are embedded in deep spiritual cultural spaces. I use a series of recordings from St Patrick's Purgatory – a lake island retreat where pilgrims undertake three days of prayers, fasting, going barefoot, and keeping an all-night vigil – to reflect on how a sacred space is created at the intersection of people, place, beliefs, traditions, and immaterial presences. The phenomenology of Maurice Merleau-Ponty, especially his focus on located embodiment, is deployed to explore how subjectivity emerges at a confluence of self, other, and place. The pilgrim is a liminal figure that enables understanding of spatial existence. The field recordings of people praying and performing the ritualised landscape reveal how individual and collective performances resonate together to generate a space that is spiritually and emotionally meaningful. Interviews with pilgrims illustrate the importance of the pilgrimage site and the very personal experiences that occur there. Overall, the paper outlines how sound is a key force to help examine places and access spiritual and emotional temporary states that are fleeting but nonetheless deeply significant.

Scriven, R., & Langan, V. (2019). Audio and ludic engagements with spiritual heritage at an Irish holy well. *cultural geographies*, 27(3), 485-490. <https://doi.org/10.1177/1474474019892001>

Scriven, R., (2020) "Fluvial Tones: An Audio Exploration of a Shifting Riverscape", *Anthropocenes – Human, Inhuman, Posthuman* 1(1), 12. doi: <https://doi.org/10.16997/ahip.12>

Biography:

Dr Richard Scriven is a human geographer whose work examines pilgrimage as a practice at the meeting of people and place. He engages with sound as a methodology to move beyond the optic-centric disposition of his discipline to present new ways of examining and appreciating spaces and landscapes. Audio is an important tool to record and access the temporary and asomatous aspects of spirituality and emotionality of pilgrimage as personal, cultural and religious journeys. He has worked with sound artists in developing sound-based approaches and workshops (Scriven and Langan 2019) and has used field recordings to present spaces in distinct ways that challenge and confront standard representations (Scriven 2020). He is eager to continue his use of sound as a tool to examine place as a meeting of people and place, the embodied and material, the ethereal and intangible.

Closing plenary

15.50 – 17.00 Friday, Nov 21

Room C121

Performance lecture by Anna Friz

Against The Capture Effect

In some FM radio receivers, the capture effect describes an operation that suppresses a weaker signal in favour of demodulating and transducing a stronger signal; in other words, the circuit is designed to enable one powerful station to be heard by silencing smaller or more distant stations. Likewise, dominant technoscience narratives, such as myths of ceaseless economic growth or of the inevitability of certain kinds of technological progress, tend to overpower even the possibility of other presents and futures.

Over the past two decades, I have undertaken critical practices of listening and noticing with an ear for uncertainty. How can detuned modes of listening, noticing, and creation help to understand both the seemingly totalizing forces of global modernity and be expressive of the many subtle forces and relationships which persist outside of neoliberal design or control? Rather than seeking clarity, artistic methods that embrace fuzziness, noisiness, and dissonance can offer equally important insights. Perceptual ambiguity, like stations half-buried in static or overlapping one another, may be generative of understanding a highly complex and changeful world as well as the coexistence of multiple worlds, much as discord may serve as embodied, audible evidence of the work of collaboration. Such noticing challenges the relationship between observer and observed, and offers space for complex associations and a re-enchanting of the world

Biography:

Anna Friz is a Canadian radio, sound and media artist, who continually returns to themes of transmission ecologies, the intimacies and distances of signal space, land and infrastructure, time perception and durational performance, and critical fictions. Recent projects involving long-form research in Atacama Desert in Chile and the central coast in California which focus on shifting the narratives of both earthly and extra-planetary futures away from dominion and extraction and toward listening and adaptation, where listening is understood as a fully embodied sensibility and quality of attention. She specializes in self-reflexive radio for broadcast, installation or performance, where radio is often the source, subject, and medium of the work.

Anna was awarded the Karl Sczuka Prize in 2024; she is a Guggenheim Fellow (2023), and a Rydell Visual ArtsFellow (2022) and a Hellman Fellow (2018). She received a Phonurgia Nova residency award for GRM/INAstudio in Paris, France in 2019, and second place in the Prix Palma Ars Acoustica 2014. Anna has presented work internationally since 1998; recent venues include The Smithsonian Museum of Natural History (USA), Sonandes Bienal Internacional de Arte Sonoro (La Paz, Bolivia), Tsonami Festival de Arte Sonoro (Valparaíso, Chile), Bienal Sur (Argentina), Heroines of Sound Festival (Berlin), Donaueschinger Musiktage 2024, Radio Art Zone (Esch-Zur-Alzette, Luxembourg). She holds a Ph.D. in Communication and Culture from York University, Toronto. Anna is currently Associate Professor of Film and Digital Media at University of California, Santa Cruz.

Conference reflections and network inauguration

Discussion led by Phil Dodds & Sanne Krogh Groth



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