

World Forum for Acoustic Ecology

WFAE NEWS QUARTERLY



April-June 2015
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WFAE: UP FRONT President's Report by Eric Leonardson



Balance-Unbalance 2015 Water, Climate, Place – Reimagining Environments

At the time of this writing I am excited to have returned from the WFAE-endorsed [Balance-Unbalance 2015](#) conference on electronic art, water, climate, and place, held from March 27–29, 2015 at Arizona State University (ASU). Drawing together art, science, and technology, this conference positioned itself to be a positive antidote in this time of unprecedented global environmental challenges. As stated in its conference theme, “*Water, Climate, Place: Re-Imagining Environments*” is aimed to provoke discussion and reflection on how the climate is

changing and what our future might hold. It does so by directing trans-disciplinary thought and action as tools for positive change.”

Two days of pre-conference workshops (March 25–26) included *Designing Resilient Communities* with AECOM corporation’s Chief Sustainability Officer Gary Lawrence, and a pre-conference Acoustic Ecology Workshop and overnight field trip to the Beaver Creek Biosphere Reserve, organized by the [American Society for Acoustic Ecology](#). Among the featured keynotes were Gary Lawrence, American composers Alvin Curran and Annea Lockwood, and Pablo Suarez, associate director for research and innovation at the [Red Cross-Red Crescent Climate Centre](#).

The conference venue of ASU is home to an impressive array of schools for art, design, engineering, media, music, and sustainability, the [Herberger Institute for Design and the Arts](#), [Schools of Music, Art and Arts, Media and Engineering](#), [Julie Ann Wrigley Global Institute of Sustainability](#), and [Barrett, The Honors College](#), ASU. Here our transdisciplinary conference envisions the arts as a catalyst for reimagining our current environments. Conference co-organizer, ASAE member, and ASU Professor Garth Paine reports on the musical offerings.

Soundscape: The Journal of Acoustic Ecology

The 2014 edition, Volume 14 of *Soundscape: The Journal of Acoustic Ecology* is expected to be published this spring. It focuses on Canadian perspectives on environment and sound. This issue explores a collective ethos based in research and practice, and the local and global identity to this ethos. [Canadian Association for Sound Ecology](#) members Andrea Dancer, Eric Powell, and Randolph Jordan are this issue’s editors. We anticipate that the transition from the Canadian winter into spring will draw our listening to rich sounds

freezing lakes and melting ice, expansive silences, icebergs in the north, and mild oceans in the west.

Later this year the Fall/Winter 2015, Volume 15 is planned for publication in November, says Editor-in-Chief, Professor Dr. Phylis Johnson. American Society for Acoustic Ecology member Jay Needham will issue the Call For Papers. Its theme is "Sounds emergent: diverse ecologies." Your 100-200-word proposal should be sent to Jay Needham by May 1, 2015. Please visit our [Calendar](#) and [WFAE News](#) pages for the complete call.

Listening Ahead

After this report publishes, more news will come forth through April, May, and June as many partnerships, affiliate activities, podcasts, print publications, and conferences are in their discussion and planning stages. Patrick Shen's *In Pursuit of Silence* film should near its completion, as well as our 2014 *Soundscape: The Journal of Acoustic Ecology*. *Environmental projects are underway, including the [Biosphere Soundscapes](#) project at [Fonoteca Nacional](#) in Mexico, and [Silence The Horns](#). The new WFAE Portuguese affiliate will form in due course. The 2015 annual [World Listening Day](#) happens on July 18th. My own concert and lecture tour in June may help coalesce interest and activity in acoustic ecology in Central Europe, and elsewhere. So, much more needs mentioning. To follow and stay informed of all these developments, and share your news with our network, please join our [email discussion list](#), "Like" our [Facebook Page](#), and [become a member](#).*

Header Photo: "Opening Spring" from Hattiesburg, Mississippi (USA) by Kim Pluskota, Artist & Designer.

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WFAE: MEMBER NEWS

Australian Forum for Acoustic Ecology (AFAE)

Report by Anthony Magen

The AFAE has started 2015 with some intensive strategic planning for the future directions of our organisations. We have now transitioned into facilitating the majority of our meetings in virtual environments and we were pleased with the feedback on our first virtual AGM and meeting held at the beginning of the year.

Following in the footsteps of many other national and international organisations, this has been a great way to reduce our carbon footprint and expand the reach of the AFAE. We have developed a number of concepts to expand this model to our wider membership, and are continuing the development of our new virtual forum, an online lecture series that will expand our existing meetings into a globally accessible format. These virtual events are designed to engage with other WFAE affiliates, share new ideas, facilitate collaborations and disseminate research outside of traditional conference formats. Our AGM was the first trail of this format and our official virtual forum program will launch in April 2015. Our current focus on virtual events is not designed to replace physical meetings or events, just extend our opportunities to engage with members across Australia and beyond.

The AFAE AGM highlighted the impressive diversity of our members featured at a range of national and international conferences and as the recipient of prestigious awards and grants in Australia. Our members are working on a diversity of projects throughout Australia and we hope to expand our membership in 2015.

Ros Bandt has just launched her Trio Avium Birdsong project in Melbourne. Birdsong has inspired composers from medieval times to the present day, this project brings together the sounds of local box ironbark birds together with European birdsongs from Couperin to Biber and from the troubadour Bornelh to Blavet. Performed by Trio Avium, Birdsong will premiere at the 2015 Castlemaine State Festival with Ros Bandt (recorders, soundscapes), Vienna-based baroque violinist Cynthia O'Brien, and Ruth Wilkinson (recorders, viola da gamba). As a modern take on birdsong, this project includes the first recording of the well known and much played Flight, Ruth's Magpie Remix and Fratta, a new piece for Cynthia telling the story of how the baby kestrels abandoned in her house in Fratta were saved. Trio Avium plays on the finest baroque instruments including recorders from the nearby workshops of Fred Morgan and Jo-anne Saunders. The Birdsong album is available via Hearing Places (www.hearingplaces.com) an online umbrella for creative projects which unite sound and place.

Several of our members are involved in the Balance-Unbalance 2015 Conference in Tempe, Arizona in March 2015. Our president, Leah Barclay is one the executive committee and has been actively developing several long-term Balance-Unbalance projects that will be presented. These include a sound project that connects the local communities in Arizona with the Noosa Biosphere Reserve in Australia and remote pacific Islands in the Republic of Vanuatu for the opening ceremony of the conference.

Leah Barclay is also expanding the Biosphere Soundscapes project in 2015 with residencies and labs across Australia and the Asia-Pacific region. In 2015, the programs are also expanding across Mexico in partnership with Fonoteca Nacional de México and will involve collaborations with the Mexican Forum for Acoustic Ecology in the future. Biosphere Soundscapes is a large-scale interdisciplinary project underpinned by the creative possibilities of acoustic ecology, bioacoustics and rapidly evolving fields of biology used to record environmental patterns and changes. This project is designed to inspire communities across the world to listen to the environment and explore the value of sound as a measure for environmental health in UNESCO Biosphere Reserves.

There are currently 631 UNESCO biosphere reserves in 119 countries. As places that seek to reconcile conservation of biological and cultural diversity, they are ideal to test and demonstrate innovative approaches to sustainable development. The project combines art, science, technology, and communities to highlight the changing soundscapes of biosphere reserves with the potential to engage a global audience online. The resulting soundscapes are providing valuable scientific information that can be used for biodiversity analysis while at the same time offering infinite possibilities for creative inspiration. Applications for our residency programs will be announced in April 2015 and you can follow the development of the project on www.biospheresoundscapes.org

[Melbourne International Jazz Festival](#) will again (for the 5th year!) host six Soundwalks as part of their public program and include a midnight soundwalk through Melbournes CBD and a collaboration with indigenous elder Uncle Larry Walsh, Anthony Magen and Jim Denley in Footscray, Melbourne in early June.

An exciting opportunity for Australian artists, is the launch of naturestrip (www.naturestrip.com), for funded support of sound orientated works including a new commissions in collaboration with [Liquid Architecture](#), and financial residency support in collaboration with Bogong Centre for Sound Culture (<http://bogongsound.com.au/>). Congratulations to Michael Terrens from Western Australia who will be attending the Victorian alpine village in May 2015 for 2 weeks.

Canadian Association for Sound Ecology (CASE)

Report by Carmen Braden

The Canadian Association for Sound Ecology is guest-editing the Spring 2015 edition of the WFAE Soundscape Journal. The symposium consists of articles about soundscape events and research current across Canada, including work by CASE board members. The range and diversity of locales, approaches, thinking and activity is significant, and we are excited to showcase Canada's acoustic ecology community in this way.

In May, CASE is also launching a new project, entitled Audio Postcards, with a call for audio works open to ecological researchers, audio artists, composers that are sourced from the Canadian soundscape. These works will be curated into an online exhibition in the Fall 2015. Watch for more information on this later this spring!
<http://www.soundecology.ca/>

The CASE blog continues to attract a robust readership with a variety of articles. Milena Droumeva is our most recent contributor with her piece "Why There Will Never be Instagram for Audio." A recent Ph.D graduate from the Simon Fraser School of Communication, Dr. Droumeva argues for the role of acoustic ecology in filling key gaps in the way that contemporary digital media scholarship has addressed audio-based social media.

American Society for Acoustic Ecology (ASAE)

Report by Hethre Contant

Leading this quarter's report for ASAE is a **Call for Papers** for the upcoming November, 2015 edition of **Soundscape: The Journal of Acoustic Ecology**. The deadline for consideration is May 1, 2015, and the theme for the upcoming edition is *Sounds emergent: diverse ecologies*. More information on the specifics of the theme and proposals can be found under [Events and Opportunities](#), or by contacting the symposium editor, Jay Needham (Southern Illinois University, Carbondale) at jneedham63@gmail.com

Mark your calendars for Highland Park Library's Earth Day 2015 event on Saturday, April 18. Midwest Society for Acoustic Ecology (MSAE) member Chad Clark is organizing "Earth Day Harmony with Nature" at the Highland Park Public Library event. Activities include introduction the concept of Soundscape Ecology and lead participants in an outdoor sound walk; crafting event for all ages will help make your yard a bird sanctuary. In the auditorium, participants will play and listen back to field recordings captured during the sound walk.

MSAE member Eric Leonardson will be touring Europe in June, giving concerts, workshops on field recording, broadcasts, and lectures on acoustic ecology in Hamburg, Lisbon, Prague, Vienna, Ljubljana, Belgrade, and other cities. For updates visit <http://ericleonardsson.org/whatsnew/>

MSAE members and World Listening Project co-founders Dan Godston and Eric Leonardson will announce a new theme for the annual World Listening Day, on July 18th. Please visit the [WLP website](#) and follow the [WLP Facebook Page](#) for news and updates.

On March 25 and 26, ASAE President Stephan Moore led a pre-conference acoustic ecology workshop and overnight field trip to the Beaver Creek Biosphere Reserve in conjunction with the [Balance-Unbalance 2015 Conference](#) at Arizona State University. 19 people participated in a hands-on experience of recording in a natural environment while learning about the field recording practices of its three master artists, Jeremiah Moore, Glenn Weyant, and Annea Lockwood. Recordings made at the Beaver Creek Biosphere Reserve will be available through the website of the [American Society for Acoustic Ecology](#).

On January 25th, 2015, with moderate snowfall and cold, nearly 60 people participated in a soundwalk led by Dan Godston, John Barrett, and Eric Leonardson, followed by a concert by **Chicago Phonography**. Performers included Todd Carter, Chad Clark, Ed Herrmann, Monica Ryan, with members of **Chicago Wildsounds**, Roni Jachowski, Matt Connor and Lisa Kenny. The site of the soundwalk was the Edward L. Ryerson Conservation Area in the Ryerson Forest Preserve in Riverwoods, Illinois. A rewarding discussion followed both the soundwalk and performance inside the [Brushwood Center](#) for environmental education, art, and science in **Ryerson Woods**. Find out more [here](#).

On January 24th and 25th, 2015 Christopher Preissing and Eric Leonardson announced winners of the Mixage Fou International 80 Second Sound Competition. The theme was "Urban Wilderness" and the award ceremony will be part of the REC in the Gaïeté Lyrique digital media center, in Paris. The first place winner is **Bilel Aroua**, a 30-year-old sound designer from Hammamet, Tunisia. Listen to his mix and the other submissions at <http://www.mixagefou.com/mixagefou2014/>.

In October, Professor Jacob Smith led the Sonic Boom: Sustaining Sound Studies conference at Northwestern University: <http://comm.soc.northwestern.edu/lambert-conference/>. Also, his forthcoming book, Eco-Sonic Media will be out this spring on University of California Press: <http://www.ucpress.edu/book.php?isbn=9780520286146>

In November Outreach Director, Hethre Contant, had two articles published online and in print. The first, for [Das SuperPaper](#) called "Packing My Library" discussed her move overseas. The second, "A Brief Introduction to Gremlins as Aesthetic Devices," is available for free from [Leonardo Music Journal](#). In this essay, Contant explores the way that sounds produced by electromagnetic interference creep into our soundscape. She began researching this topic in 2012 for the World Soundscape Conference, [The Global Composition](#) in Dieburg, Germany.

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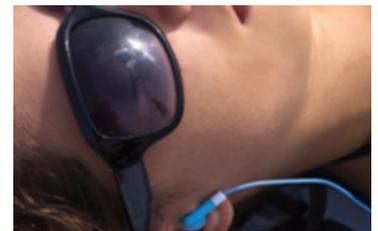
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Fighting Fire with Sound

Two undergraduate students, Seth Robertson and Viet Tran, seniors in engineering at George Mason University, have developed a way to [put out fire with low frequency sound waves](#). Interestingly, according to The Washington Post, when they proposed the idea, several faculty members refused to serve as advisors to the project. It only takes one faculty member to recognize potential. Photo credit: Ricky Carioti, The Washington Post

**Nearly 1 Billion Teens at Risk for Hearing Loss**

CNN recently had an article that discussed the findings of a study conducted by the World Health Organization on hearing loss in teens. [According to the article](#), over 50% of those studied (12-35 year olds) listened at unsafe levels on their personal audio devices. Once you lose your hearing, it doesn't come back. It would be unfortunate if tomorrow's ecological soundscapes were to fall on deaf ears. Photo credit: CNN.com

**Rising Noise Pollution and Learned Deafness**

Barry Truax (Simon Fraser University, The World Soundscape Project), brought our attention to [an article in The Guardian](#) that discusses how the rise of noise pollution, more prevalent in the US, is disconnecting people from the everyday sounds of nature. The problem is exacerbated by the fact that people are tuning into easier "listening" via their iPods and earbuds as opposed to more critical nature listening and active engagement with our acoustic environments. Photo credit: K. Pluskota

**Save Our Sounds - The British Library**

In an effort to preserve sound, the British Library is creating a UK Sound Directory. The goal of the project is to ensure the longevity of recorded sounds. According to the British Library's website, "Sound recordings help us to understand the world around us. They document the UK's creative endeavours, preserve key moments in history, capture

personal memories, and give a sense of local and regional identity." Find out how you can help by visiting [The British Library - UK Sound Directory](#).

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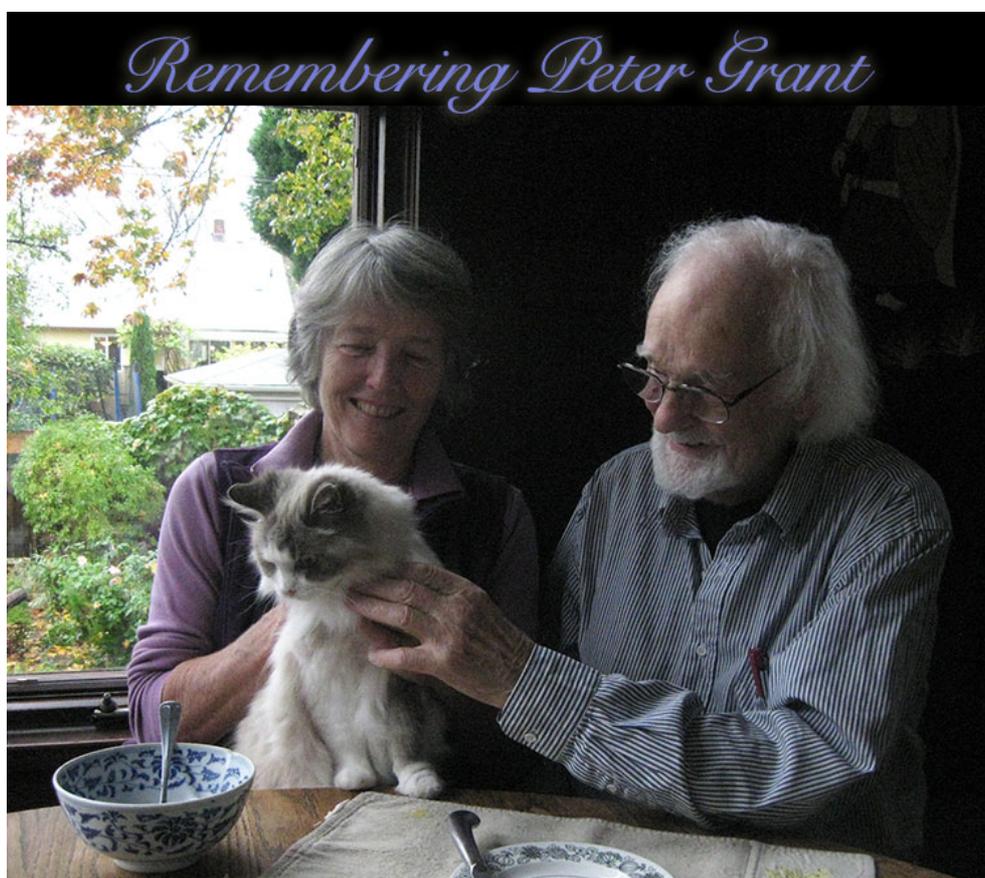


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WFAE: FEATURE ARTICLE**REMEMBERING PETER GRANT**

We have sadly learned that Peter Grant, 89, peacefully passed away in the early morning hours on December 11, 2014 with his son Sebastian and long-time partner Hildegard Westerkamp at his side. A celebration of life was held on Saturday, December 20th in Vancouver, B.C., where he had lived since he immigrated to Canada from England in the 1950's.

Peter was the WFAE administrative backbone during its formative years and undertook the dauntless task of managing the WFAE membership and contact database, Newsletter/Journal distribution, financial records and banking, during a time of

technological change from typewriter to computer. He served as a WFAE volunteer from 1993 until he stepped down in 2000.

Peter, who was actively involved in community radio and enjoyed performing as violist, was a concerned and actively engaged member of the WFAE who made significant contributions to the ongoing development of the organization. Our condolences to all whose lives he's touched with his gentle voice and kind spirit.

Photo: Peter Grant and Hildegard Westerkamp, Vancouver, B.C., Canada, October 31, 2014. Credit: Gary Ferrington

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WFAE: RESEARCH AND PROJECTS**Silence the Horns**

Silence the Horns is a grassroots project aimed at addressing vehicular noise that exists in Canada and the U.S., but not in Europe. Coincidentally, the project fits perfectly into this newsletter given the recent focus in the news on noise pollution and

hearing loss, as discussed in Sound Bites. To read more about the purpose of the project, visit their webpage [here](#).

Vacuamœnia

Vacuamœnia, from the latin "Empty Walls", is an identity and ecological sonic act aimed at the revolution of deeper meanings. Aesthetic revolution of Vacuamœnia starts from the places abandoned by man and the way they sound: a study of existing sounds and of those ones you can organize on the spot by hiking militancy, field-recording and the contact with the territory. [Vacuamœnia is a project by Fabio Lattuca and Pietro Bonanno](#), and focuses on the soundscapes of abandoned places in Sicily.

Susan Frykberg: SCANZ Residency

Susan Frykberg has a residency at [SCANZ](#), in New Zealand, where artists, technologists and indigenous leaders meet to dialogue and create works of art on water and peace. She is working on the first of her 'International Waters' projects with recordings of water sounds from Canada, New Zealand and Australia, acquired from friends, an internet call and her own collection. These will be edited, mixed and signal processed, and then combined with images by Toronto sculptor Claire Brunet, to create a sound and light projection.

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WFAE: EVENTS AND OPPORTUNITIES**SOUNDSCAPE: THE JOURNAL OF ACOUSTIC ECOLOGY (NOVEMBER 2015)*****Call for Papers Deadline May 1, 2015***

Theme:

Sounds emergent: diverse ecologies

Symposium Editor:

Jay Needham, MFA, Southern Illinois University, Carbondale, IL (ASAE)

The origins of Acoustic Ecology are deeply rooted in a profound environmental awakening and call to action from the previous century. Those seminal turns in modernism helped to popularize concepts of ecology and entire fields and disciplines in the arts and humanities both adopted and aestheticized scientific methods.

When we consider soundscapes of the 21st century from the perspective of the Anthropocene (Crutzen), what ecological models and methods are still being considered and how has science changed? What new considerations and definitions of sound practice and research have emerged since the growth of sound studies as a distinct field? Have we collectively arrived at another eco-critical turn, a global shift in urgency when we should consider the broader study of the whole or a holism such as "Dark Ecology," as theorized by Morton? Current directions would suggest that our explorations have broadened towards a form of intersubjectivity as proposed by Kohn in "How Forests Think: Toward an Anthropology Beyond the Human. "

This edition of Soundscape is an invitation to re-examine how we work with and define notions of ecology and to illustrate the variety of diverse approaches within and around sound practice and scholarship. Articles, book reviews and reviews of artist's work on the theme of diverse ecologies are welcome.

Full papers (with 1-2 photos) : 3,000 - 4,000 words

Reviews: 800 - 1000 words

Exceptions can be negotiated.

Style sheets will be provided upon acceptance.

Sample issues (print/electronic): <http://wfae.proscenia.net/journal/>

Please send your 100-200 word proposal to Jay Needham by May 1, 2015.

Notice of Acceptance: May 15, 2015.

All materials due August 15, 2015.

Inquiries welcomed. Jay Needham, jneedham63@gmail.com

MUSICAL ECOLOGIES SERIES***April 16-18, 2015, Brooklyn, NY, USA***

The Musical Ecologies series will continue in April with a three-part festival of Acoustic Ecology co-curated by composers [Andrea Williams](#) and [Dan Joseph](#). Taking place over three days, the Brooklyn Acoustic Ecology Festival offers an opportunity to explore our understanding of sound in our environment through the work of a group of selected artists who will present performances, talks, and soundwalks in and around the Old Stone House in Park Slope. Visit the [Musical Ecologies website](#) for more information.

VANCOUVER CO-OP RADIO MEMORIAL FUND***Ongoing***

One of WFAE's founding members, the late Peter Grant was very active in community radio in Vancouver. Co-op Radio has established a memorial fund. Not only did Peter play a key in making the WFAE a functional organization, he was a long-time volunteer and former staff member as Programming Coordinator of Co-op Radio during the 80s. To contribute, please visit <http://www.coopradio.org/events/memory-peter-grant>.

MICHIGAN SOUND CONFERENCE***May 22, 2015 at the Detroit Public Library***

The Detroit Sound Conservancy (DSC) will host its second annual conference on Friday, May 22, 2015 at the Detroit Public Library dedicated to Michigan and Detroit's musical heritage. The question presenters will explore how Michigan generally, and Detroit in particular, have been leaders in the creation of the global modern soundscape. More information, including a Call for Papers, is available at the [Detroit Conservancy website](#).

KINOKOPHONOGRAPHY***May 27, 2015 at The British Library****Call for Recordings:*

Kinokophone welcomes submissions by field recordists, phonographers and artists to share in a collective listening experience at the next Kinokophonography Wednesday, 27th May, 2015 at the [British Library](#) in London. Works can be un-edited field recordings or compilations. Please note that we have stereo playback capability. To respond to our call for recordings, please visit the [Kinokophone](#) website.

Event:

Kinokophone welcomes curious listeners to [Kinokophonography](#), a curated sound cinema event that features audio works from around the world. The event explores the experience of listening by sharing sound recordings and discussing what the process of making them can bring to life. Everyone is welcome to hear the world in all its variety, beauty and strangeness. Join us in celebration of the sounds around us.

EURONOISE 2015***May 31–June 31, Maastricht, the Netherlands***

Registration ends May 15 for The 10th European Congress on Noise Control. The congress is jointly organized by the Belgian and Dutch Acoustical societies ABAV and NAG. Amongst more than two dozen topics & structured sessions there will be a series on "Soundscape and Quality of Life." More info: <http://euronoise2015.eu>

MEGAPOLIS FEST 2015***Audio Festival, June 5-7, 2015, Oakland, CA***

During the weekend of June 5th to 7th, 2015, the fourth [MEGAPOLIS](#) Audio Festival hits Oakland CA USA, as well as many stupendous and never horrendous ear sounds. There are two categories of submissions: (1) Propose a session, tour, soundwalk, workshop, miscellaneous thing, or (2) propose an installation. Three grants are available this year for \$1000 each to install something at the festival. Check the guidelines on the [website](#). This year's theme: the frontier. The theoretical frontier, expansion of boundaries, extreme limits, [Frontier Thesis](#), egalitarianism, [the taming of the frontier from exploration through urban development](#), even the [lack of interest in high culture](#) and all that. Take that where you will.

SIGHT, SOUND, SPACE AND PLAY (SSSP) 2015 "SOUND ACROSS MEDIA"***Conference, June 17-19, 2015, De Montfort University, UK***

a conference for postgraduate and postdoctoral students working in the sonic and media arts. The conference is organised by postgraduate students of the Music, Technology and Innovation Research Centre (MTIRC) at De Montfort University, and it aims to stimulate

co-operation and inspiration between postgraduate and postdoctoral students across institutional boundaries and disciplines from music, film, performance, to art specialties such as illustration and sculpture, leading to new perspectives on current works and research. More information on the conference can be found [here](#).

INTERNATIONAL BIOACOUSTIC CONFERENCE (IBAC) 2015

September 7-12, 2015

The website to the "[XXV International Bioacoustic Conference IBAC 2015](#)" is open. The objective of the IBAC meeting is to promote international participation throughout the entire field of bioacoustical activity. The subject of bioacoustics is principally a marriage between the fields of biology and physical acoustics. Given its multidisciplinary nature, IBAC aims to bring together biologists from different specialisms (ecologists, ethologists, physiologists, taxonomists, etc) with engineers, sound archivists and amateur sound recordists, to foster discussion and exchange of ideas.

Courses/Lectures

ACOUSTIC DIMENSIONS OF COMMUNICATION I

May 11-August 10 2015

A course designed to develop the student's perception and understanding of sound and its behavior in the interpersonal, social, environmental, media and creative fields. The acoustic and psychoacoustic bases of sound will be introduced with special reference to acoustic design, the electroacoustic media, and sonic environments. This distance education course in Acoustic Communication from Simon Fraser University is now available for international students through [Open University in Canada](#). Enrollments for the summer offering of this course (May 11 - August 10) are open. Contact [Susan Frykberg](#) (course writer and teacher), for more information.

INTRODUCTION TO ACOUSTIC COMMUNICATION

May - August, 2015

A course designed to develop the student's perception and understanding of sound and its behaviour in the interpersonal, social, environmental, media and creative fields. The acoustic and psychoacoustic bases of sound will be introduced with emphasis on listening, the soundscape, sound and community, noise pollution, the science of sound, the human voice, acoustic design, and the sonic imagination. The course strives to teach listening skills, while providing you with the tools necessary for the analysis of sound and its behaviour within a variety of soundscapes. Students can enroll for it through [TRU-OL Students](#) and apply it to their local degree.

INTER.NOISE 2015

August 9-12, 2015

The 2015 conference on noise control will be held in San Francisco August 9-12, 2015. The topics presented at the Inter.Noise conference include a variety of audio and acoustical topics relevant to sound. Papers from this year's conference are available under the [Resources](#) page.

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WFAE: RESOURCES

Sound in the Land 2014 - Music and the Environment

On February 18, 2015 the Canadian Music Centre's Winter 2015 *Notations* featured a report on the on WFAE-endorsed [Sound in Land 2014 conference and music festival by Evan Pointer](#). CASE member and conference Artistic Director, Carol Weaver wrote, "We are working on the [*Conrad Grebel Review*] publication of Sound in the Land papers, which will be released in September, 2015. Stay tuned in!"

Invisible Places | Sounding Cities Symposium

Proceedings from the Sound, Urbanism and Sense of Place, 2014, are now available for download. You can download the proceedings [here](#). The citation for the proceedings is:

Castro, Raquel and Carvalhais, Miguel, eds. *Proceedings of Invisible Places / Sounding Cities. Sound Urbanism and Sense of Place*. Viseu, 2014.



Pulse of the Planet

Jim Metzner's site, Pulse of the Planet, is a site dedicated to providing listeners with two-minute sound portraits of Planet Earth. There are significant resources available and daily features, supported in part by The National Science Foundation. "Hear" more about the Pulse of the Planet [here](#).

Inter-Noise Papers

In mid-November 2014, Inter.Noise, a conference dedicated to noise control, was held in Melbourne. The papers from the conference are available on the conference [website](#) and are written on a variety of audio and acoustical topics, including a paper that discusses the application of an ISO standard for soundscape definition and evaluation. The [2015 Inter.Noise conference](#) will be held in San Francisco August 9-12, 2015.

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

WFAE AFFILIATE ORGANIZATIONS

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

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

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

WFAE Newsletter Contact: wfae.newsletter@gmail.com

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- Jon Pluskota, WFAE Quarterly Newsletter Editor

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