

) acoustic

commons (



BOOKLET 4

Meeting of Partners #2

Ljubljana

10/10/21 –  
15/10/21

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To do

- apply for free fine funding
- do Neighborhood Fund
- book ...

about 19:30 to 20:00 2021

you're on a plane to Ljubljana  
 the moon in a crescent behind you  
 it's red, it's orange. The edges of  
 glowing windows. it's dark below  
 you fly over the alps. the wind is  
 slightly feintly lit by lights in  
 the windows of the plane. the ground  
 is darker in places. A seemingly  
 neural net of habitations is  
 disrupted - now, for instance,  
 light on a plane reveals a seemingly  
 black area. a patch of turbulence  
 is revealed in the darkness: the

body of the plane is shaking - it's  
 shaking when the texture of  
 the air is non-uniform, it  
 seems: invisibly rutted or  
 perforated in ways not normally  
 expected - perhaps - in ways  
 that tend to be overlooked  
 or ironed out - 'smoothing out  
 its asperities', Maria Puig de  
 la Bellacasa says, of care  
 [Matters of Care p11]

~~WALTER~~  
**WALTER BLANI SARAJEVO**  
 & Walter de la Bellacasa the SA  
 film: 1992

you're on a plane to Ljubljana  
 The moon, in a crescent behind you,  
 is... the colour of  
 glowing embers. it's dark below as  
 you fly over the alps. the wind is  
 slightly, feintly lit by lights in  
 the windows of the plane. the ground:  
 is darker in places. the seeming  
 neural net of habitations is  
 disrupted - now, for instance,  
 you are passing across a seemingly  
 black area. a patch of turbulence  
 is revealed in the darkness: the

body of the plane shakes - it's  
 shaking - when the texture of  
 the air is non-uniform, it  
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 [Matters of Care p11]



Grant's COVID Pass



Manchester airport. Drawing by Glenn Boulter in transit  
 from Cumbria, UK to Ljubljana, Slovenia.

The Acoustic Commons (2019 - 2022) is an emerging network of live environmental streams which draw attention to the unique sounds of particular places across Europe and beyond.

In October 2021 partners of the Acoustic Commons project got the opportunity to meet as a group for the second time, following the first meeting in 2019 in Ulverston. We spent four nights in the ex-prison cells at hostel Celica in Ljubljana, while days were organized as a mixture of formal meetings (programme, evaluation, audience development) and trips around Slovenia, filled with both outdoor and cultural activities. The meeting was hosted and organized by CONA.

Talking face to face was incredibly valuable and important since most parts of the project are otherwise discussed on-line. Meeting gave us an opportunity to more openly debate about our current and future work, the challenges and wishes for the project before its conclusion in 2022, and of course to spend some time together as artists, researchers and environmentalists.

CONA / AC network

PARTICIPANTS

Locus Sonus  
– Peter Sinclair  
– Grégoire Lauvin  
– Stephane Cousot  
– David Bouchet

Full of Noises  
– Glenn Boulter

Soundcamp  
– Dawn Scarfe  
– Grant Smith  
– Sam Baraitser Smith  
– Christine Bramwell

CONA

– Irena Pivka  
– Brane Zorman  
– Katarina Radaljic  
– Ida Hiršfenfelder

Evaluation

– Angharad Cooper

TECH

Laptop, projector and screen, stereo speakers, flipchart paper and pens , Thunderbolt I / Mini DisplayPort. Participants should bring laptop to HDMI adaptor if different.



Locus Sonus arrive in Ljubljana. 09/10/21.

SUNDAY – 10/10

Participants arrivals  
Transport from airport to Ljubljana Celica hostel  
19.00  
dinner (P)

MONDAY – 11/10

Meeting room in Celica hostel is booked for whole day  
8.00  
breakfast, Celica  
9.00 – 13.00  
AC Programme meet  
13.00  
Lunch outside, close to Celica (P)  
14.45  
Getting on Bicikelj bikes at Prešeren square  
15.00– 18.00  
Guided Ljubljana tour: Green tour by bike\*  
18.00  
geolocative performance Sandbox (near main rail station, 20 min)

19.00

Open Mics technical meet (Stoš, Grant, Brane, Gregoire...)  
20.00 – 21.00  
extra evaluation, programme meet

TUESDAY – 12/10

8.00  
breakfast, Celica  
9.00-19.00  
Evaluation meet and field trip to Kočevje Rog virgin forest\*  
Bus trip, Guided walking, Lunch (C)

WEDNESDAY – 13/10

Meeting room in Celica hostel is booked till 12.00  
9.00 – 12.00  
Public evaluation meet  
12.30  
snack, Celica (P)  
13.00  
bus departure to Cerknica (C)

14.00

field trip and guided tour around Cerknica lake\*  
18.00  
Jata C: Bibaret JC210120, Sound event, Kulturni dom Cerknica  
20.30 - 21.00  
return to Ljubljana

THURSDAY – 14/10

9.00  
morning coffee meeting in hostel Celica, hugs, kisses, etc.  
Off time activities – you will be provided with some possible locations to see in the city

*Rent a Bike*

Monday city exploring: we will ride bike and you can also use that service later if you wish.  
Please open your account for 1Eur/ one week subscription in advance!  
<https://www.bicikelj.si/en/>

*offers/groups/list#72914*

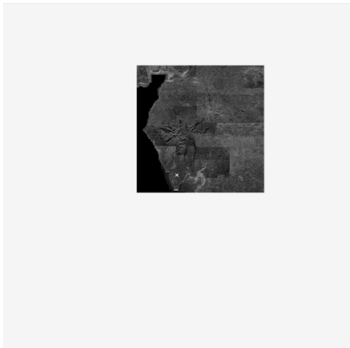
Also available: Bicikel Android app (not sure about iOS)  
Weather – what to expect: Ljubljana: 12C-20C from sun – to rain  
Cerknica and Kočevje, colder and wet, possibly very muddy, off roads and forest trails

Info about what Cona / participants are expected to cover (lunch, transport)

(C) = paid by Cona  
(P) = paid by participants  
\* = Outdoor activity: For outdoor activities please bring warm hiking clothes, rain coats, shoes...

9:00  
Welcome 5min  
9.10  
Report  
Reports of all partners  
about AC realized activities  
(exhibitions, residences,  
projects, commissioned  
works, talks ...)  
• goals and achievements,  
what partners managed to  
do and what they did not  
and reasons why  
• positive / negative  
experiences  
Present any printed /  
physical materials (books /  
posters etc)

lead by Cona duration  
30min  
9:45  
Soundcamp 2021/2022  
2021  
events partners performed  
as part of the Soundcamp  
2021 (report by each  
partners)  
challenges and reflections  
(improve the stream, Re-  
veil – saturation / too many  
channels on some time  
zones vs very few stream-  
ers on some zones)  
2022  
Possible new platform for  
online streams (workshop  
and SC streams), elaborate  
2021 realisation  
program for the upcoming  
Soundcamp 2022  
lead by Soundcamp 50min  
10:40  
break  
11.00  
Final AC exhibition in  
Marseille 2022  
11.15  
Possible project for next  
EU Application Reflection  
by partners



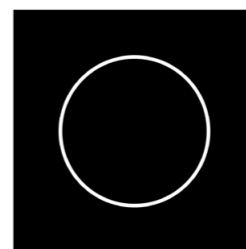
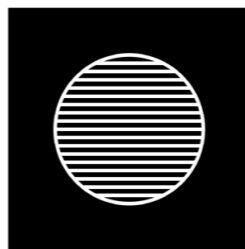
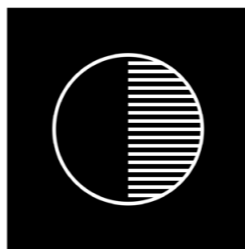
CONA suggests:  
Possible CONTENT 1 =>  
open microphones  
improve, develop, assign  
the purpose of open mic-  
phones map  
the importance / reason  
for open microphones site  
selections  
improve visibility of open  
mic map  
lead by Angharad Cooper  
Encourage to use open mic  
sound data for researchers  
and artists  
CONA suggests:  
Possible CONTENT 2 =>  
Theoretical research AC  
AC research -- [see AC  
network exercise at the  
bottom, which could be  
part of this]  
AC book  
AC Sound Camp  
lead by Cona and partners  
60min  
12.15  
Report  
Documentation --  
approaches, materials to  
collect etc lead by Grant



13.00 - 19.00  
Afternoon activities  
20.00  
Extra evening evaluation  
Extra time to evaluate, to  
discuss different topics  
21.00  
Close



Meeting at Ljubljana Celica hostel.



Publications, etc. from AC year 2



Ljubljana. its river has  
 7 names - it goes  
 under and out of the Karst  
 limestone - seasonally  
 they are prone to  
 pollution because they  
 do not self-filter  
 making objects from  
 pulp from japanese  
 knotweed  
 re-imagining 'invasive plants'  
 Krater.si

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 krater.si



Ferments, Gaudi & Naan



PROJECT PTICH: GREEN TOUR BY BIKE

Depart from Prešeren Square and ride past:



The Faculty of Arts



Places of environmental protest



Rooftop beekeeping



Steklenik Gallery, Tivoli Gardens



CONA office



Andrej Koruza talking about the creative lab Krater



Green project space Krater

SANDBOX.. BEFORE THE EXPIRATION

Irena Pivka, Brane Zorman:

- geolocation new media performance
- commissioned work for A\_DELA festival
- production: Ljudmila coproduction: CONA



Meditative experience, wakefulness training and encouragement to think critically about our experience and (re)evaluate the surrounding environment.

A walk along the railway tracks, with the help of an app and headphones,

leads a viewer, a wanderer and an eavesdropper into a performative space. The work was created during the time of the epidemic when all public life had come to a standstill. As a result, the thick layer of the all-encompassing and constant noise

disappeared, the existence of which we only really became aware once it was gone. The authors captured this period, marked by weeks of silence and the gradual return of noise, with their recording equipment, walked paths and by discovering local

microspaces. The result of their research is the current locative performance which, through the absence of noise, tells a tale of a future space. By using geolocation tools, the performance reflects on an experience of landscape and sound and, in

these complicated times, brings forth thoughts about the potential of a degraded space from the

perspective of a society incapable of dialogue. The latter is using its last atoms of strength to

display dominance over the planet, while plants on the other side are blossoming, intertwining and even consoling, soothing, silencing and covering the all-pervasive species. The rhythm of walking, listening-in to the transitional space, a path that leads

away from the overburdened city, and of listening to the degraded, waiting spaces, which are being taken back by nature, from the stance of this period of time ... before it ends.

Acoustic Commons  
Evaluation Session, CONA,  
Ljubljana  
Tuesday, 13 October 2021,  
9:00–18:00  
Kočevski Rog Forest  
Facilitated by Ida Hiršen-  
felder, Evaluator

Participants:  
Locus Sonus  
(Peter, Grégoire, Stephane,  
David)  
Full of Noises  
(Glenn Boulter)  
Soundcamp  
(Dawn, Maria, Grant, Sam,  
Christine)  
CONA  
(Irena, Brane, Katarina, Ida)

Tech: Silent Disco System

09:00–10:30  
BUS RIDE TO KOČEVSKI  
ROG FOREST  
09:00–10:00  
QUALITATIVE EVALUATION  
REPORT  
Qualitative evaluation by  
Ida on the bus from Ljublja-  
na to Kočevski Rog Ancient

Forest.  
Key topic: Field-recording  
practices inspire rewilding.  
They contribute to replacing  
anthropocentric cultural  
biases with more mutu-  
alistic understandings of  
our habitats that promote  
biodiversity.

Qualitative evaluation meth-  
od based on 5 interviews  
with field-recordists and  
artists from Cona Acoustic  
Commons production (Irena  
Pivka, Brane Zorman, Petra  
Kapš (OR poiesis), Luka  
Prinčič, Manja Ristić).  
Referential literature (Feral:  
Rewilding the Land, the  
Sea, and Human Life by  
George Monbiot; In the  
Field: The Art of Field  
Recording by Cathy Lane  
& Angus Carlyle; Sound  
arts now by Cathy Lane &  
Angus Carlyle, The Political  
Possibility of Sound by  
Salomé Voegelin).  
10:30–13:30  
FIELD TRIP  
Location: Žaga/Skavtski  
Environmental Center,

Rajhenav/Podstene  
Field trip to Kočevski Rog  
Ancient Forest with a short  
guided tour by the local  
forester. 2-3 hours walking  
into forest  
13:00—13:30  
LISTENING SESSION  
During the field trip or on  
the nice location, we will  
listen to Brane Zorman's  
The Tree Spirits, audio  
recording, 2021, 30 min  
14:00–15:00  
LUNCH  
Location tbc  
15:00–16:00  
EVALUATION DISCUSSION  
Feedback from all the  
participants. Some ques-  
tions and topics for the  
discussion:  
Social, environmental,  
urbanistic awareness.  
Improvement strategies,  
programming tactics of  
engagement.  
Formats: the relation  
between representational  
formats (exhibitions, radio)  
and engaging formats  
(sound walks).

TUE 12 / 10 / 21

Locations: radio, galleries,  
public spaces, online/  
streaming  
Audiences: the role of edu-  
cation (workshop, lectures)  
and viewing audiences  
as users or co-creators  
(interactions).  
The discussion will be  
recorded and used as ref-  
erence material in the final  
evaluation report.

POSSIBILITY

Off the grid hut with  
solar electricity: Open  
Microphone

16:30—18:00

OPTIONAL LISTENING  
SESSION  
Bus from Kočevski Rog to  
Ljubljana.

Optional (silent disco) lis-  
tening of Cona production:  
OR poiesis: KISETSU Quar-  
ry, 2019, 30 min  
Luka Prinčič: Rhizosphere,  
2020, 30 min  
Manja Ristić: Sonic Ontology  
of Negligence, 2021, 30 min



En route to Kočevski Rog  
Forest

AN EXCERPT FROM THE  
EVALUATION SESSION  
CONA, LJUBLJANA

Narrated by Ida Hiršen-  
felder on the bus to  
Kočevski Rog.

The Acoustic Commons  
programme, quite by  
chance, coincided with one  
of the biggest moments of  
silence we will probably  
witness in our lifetime  
unless we are blessed by  
the Carrington catastrophe.  
Before restrictions of pub-  
lic movement, it was hard  
for me to imagine that the  
behemoth of capitalism,

the rumble of cars and  
plains and human masses  
could ever fall silent. If  
only for just a few weeks, it  
gave me the hope that it is  
possible to turn it off for a  
common cause.

After a year and a half,  
humans, it seems, have  
now found our common  
cause more lost than ever.  
And therefore, common-  
ing, coming together in a  
specific location or finding  
the togetherness in the  
diversity of perception  
through sound in and of  
our environment is even  
more important. Cona  
navigated this passage  
from silence into another  
kind of social relations, not  
as a rapture but rather a  
continuation of concerns  
embedded, entangled,  
situated, informed by dec-  
ades of thinking about the  
interdisciplinary approach-  
es to acoustic ecologies.

A very straightforward  
realisation about the Cona

programme and what  
makes it unique in the  
Slovenian sound art and  
music composition scene  
is the deep relationship  
it nurtures to the sites  
of listening and the way  
the body moves or does  
not move in time and  
space when listening.  
The location of the sound  
informs us not only about  
the ecological conditions  
of a place but also gives  
the place a sort of agency  
that is able to present its  
own case as a political and  
social entity. Cona in Eng-  
lish means Zone. A zone  
for me is an open space  
without a defined border or  
centre. It is recognised as  
such only by the conditions  
in which things (living and  
others) come together in  
their full mental, social,  
political or as Manja Ristić  
theorises psychoenergetic  
capacity. Now, there  
are a number of ways  
to give agency to a site  
through sound and I will

touch upon them through  
some of the works I've  
experienced. Some of the  
statements are taken from  
conversations with Brane  
Zorman, Irena Pivka, Luka  
Prinčič and some printed  
materials of other artists in  
the programme.

*First, How to Walk*

Cona uses walking not just  
as a format for presenting  
sound compositions, which  
was necessary and in a  
way readily at hand when  
Steklenik got closed and  
the restrictions were put  
on social gatherings. They  
also use it thematically.  
When walking, a different  
set of neural pathways  
are triggered in the brain  
that facilitate the human  
and most probably other  
beings to think, sense,  
and act differently than  
if they were still. Specif-  
ically, walking has more  
influence on creative

rather than logical thinking. The rhythm of walking correlates to the rhythm of thinking and walking itself facilitates the ability to hear and be more attentive to the relations and dissonances created by the sound composition and the experienced environment. The rhythm of walking is clearly audible in the binaural pieces. The overlapping of narration with the environment in which this recording was taken, as Irena puts it: "glues the listener to the location". This facilitates the identification with a particular location. In the *Sandbox*, you heard the walking, it was not your steps you heard but it made you aware of the fact that you are walking with this particular rhythm on this gravel. The mismatches and matches, the overlapping of location and the dissonance with it are some of the mental strategies

that prevent the listener to detach, to unglue, from the location. And the intention of all these pieces is to raise consciousness and awareness of the psycho-geographical landscape that is conditioned by more or less invasive human intervention.

The brain tries to synchronise the film and sound if they are lagging. In the sound walk, this lagging is intentional and wide enough to open not only the aural aspect but also other senses or even ideas of political or social space. Speaking about the awareness of a situated sound, Luka also noted that it must include the awareness not just of ecological processes but also of the fact how these affect the inequalities, for example, living only a few blocks away from the deportation of migrants. The latter, the political and

social aspect of a location is particularly revealed in the precious wastelands, the abandoned places in which humans have finally stopped interfering and natural processes are no longer conditioned by human intervention. Manja explored a site of rewilding in her piece the *Sonic Ontology of Negligence*. During her residency, she kept going back to the same location and made a composition from field recordings taken in the derelict, unfinished architecture of Stožice Shopping Centre in Ljubljana. In the recordings, we hear a natural sound reverb and echo intertwining the sounds of failed-shopping-mall human users and its nonhuman inhabitants. The shopping mall started to be built just before the 2008 financial crisis and was abandoned for reasons of dubious arrangement in real estate speculations;



not before a vast three-story reinforced concrete structure was built, covering over 8000 m<sup>2</sup>. This poetic concrete monster is a monument to the possibility of different normality: not that of financial growth but rather that of i.e. degrowth, a sociopolitical concept of emphasising conviviality and well being of human and nonhuman people. Ristić herself calls such sites: *Third Landscape* and she believes that they can be considered as the genetic reservoir of the planet, the space of the future. She considers *Third Landscape* as a biological necessity, conditioning the future of living things, that modifies the interpretation



of territory and enhances areas usually looked upon as negligible. Much like the *Sandbox*. It is up to the political body to organise ground division in such a manner as to assume responsibility for these undetermined areas. As you will see today the most pristine sites like an ancient forest are likewise governed by the processes of political will, failures or disasters that all may lead to rewilding. The structure that Manja was visiting is now frequented by teenagers, antifa youth, graffiti artists, field recordists, car-tinkerers, photographers, random families but no human lives there, while wildlife

found refuge in bits and pieces of styrofoam. I see these structures overtaken by nonhuman subjects as successful failures of capitalism. This place exhibits poetic and aesthetic aspects of the crisis. It is also a place of radical decommodification. A place that was intended for the stimulation of consumerism is now transformed into a place for other potential communication and cohabitation of all species. A precious place of the wild.

Humans define spaces with borders. The architecture considered space as emptiness inside walls. These are all human categories. When we think of the time-based aspect of a site and the aural place it opens up and it starts to become more like a volume, not like a flat map but has the fourth dimension. It occurred to me that what

we are doing is maybe not really mapping, as mapping is something I find closely connected to the drawing out of borders, barriers, frontiers in the Westphalian idea of the sovereignty of the nation-states. Are we really making maps and charts? And if yes, what kind of navigation do they provide? The topography of sounds is noted by the field-recordists in a particular location on a map, like in the case of SoundCamp. What is central to me is to physically enter into intangible sound works as if the sound at a site formed an invisible sonic dome. And if we experience the site through the time based and the sonic experience we have a possibility to look past the political and anthropocentric categories and borders. Nature does not have maps, it has ecosystems and niches. This makes me think of a

quote by Salomé Voegelin in *The Political Possibility of Sound* that I later used as material in the last SoundCamp:

A geography of sound has no maps; it produces no cartography. It is the geography of encounters, misses, happenstance and events: invisible trajectories and configurations between people and things, unfolding in the dimension of the actual while formlessly forming the dimensions of its possibility, and secretly performing the impossible territories of a poet on the nighttime sea...

*Circadian rhythm and cyclical time*

And speaking about the nighttime, it brings me to another topic that informs



the way the programme is experienced by the listeners: circadian rhythm and cyclical time. This awareness comes from the Cona programme that is related to what Manja calls psychoenergetic forces. Cona abides very little to the conventions of art events. For sure, there are some events that happen at 7 or 8 in the evening but there's been a lot of playing with the circadian rhythms and/or perception at various hours of a day. We've been to a nighttime sleeping performance. The opening hour of Steklenik's exhibition program and now the sound walks in the park are set to the matinee time on Saturday at noon, accompanied by a citizen science workshop for children. We've been on an electro-acoustic opera at the daybreak at five o'clock in the morning. We were howling at the moon in high snow.

Listening to wintertime in summer, summertime in winter, spring in autumn and autumn in spring at the dusk relative to the current season. The day cycles, weeks, months, years are something that we as humans have forgotten. An attempt at communication with other-than-human and looking for synchronicity in our environment reconnects us in a way to these rhythms. Space and our perception of a site change completely at different hours of the day and in different seasons. They create an atmosphere that drifts in the liminal spaces between one stage and the other and with this induces a change in our perception. Brane in his compositions that are often filled with subtle silences and non-assertive sound, marks the seasons and the passing of time, making use of repetitions

and undulations of natural processes with parallelism, seriality, in-tempo recording, looping...

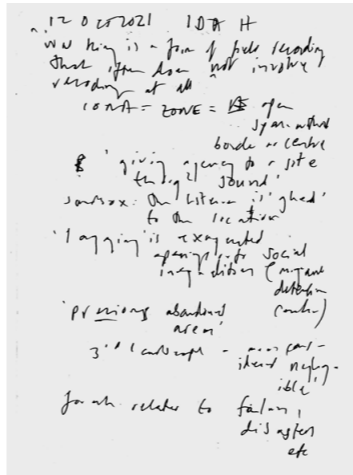
*Accidental rewilding*

In places once thick with farms and cities, human dispossession and war has cleared the ground for nature to return.

—George Monbiot, *Feral, Searching for Enchantment on the Frontiers of Rewilding* (2013).

In Kočevski Rog we bare witness to the impact that political boundaries have on the great rewilding. Humanity's loss was the nature's gain. A series of grave human tragedies (war and poverty) has made way for the nature to flourish. Virgin forests once again perform their most noble responsibility; to

provide a diverse ecosystem for all stages of forest development. Young trees, thinning, ageing and collapsing trees, all growing together, and interlocked, provide critical habitat to a vast number of plants and animals where complex relationships with their natural environment have persisted intact beyond the reach of humans. Here the trophic cascades are balancing the equilibrium of ecological processes.



Bee house



12 OCT 2021 IDA H

"walking is a form of field recording that often does not involve recording at all"

CONA=ZONE= open  
 space without  
 border or centre  
 'giving agency to a site  
 through sound'  
 sandbox: the listener is 'glued'  
 to the location  
 'lagging is exaggerated'  
 openings onto social  
 inequalities (migrant  
 detention  
 centre)  
 'precious abandoned  
 areas'  
 3rd landscape - 'areas con-  
 sidered neglig-  
 ible'  
 formerly (?) related to failures,  
 disasters  
 etc



Katarina Radaljic (CONA) and Janez Konecnik



Trail marking



Fungi



'archaeologic' (Morton)  
 Shinto 'ist practice of  
 distributed agency [OR poiesis]  
 spectral sounds which blink  
 and switch [?] de-stabilize  
 [Voegelin]  
 Science  
 de-colonizing Science through  
 art-science practice  
 Colin Black: mornings continue  
 trauma  
 hard and anxious questions  
 are asked through the break-  
 ing of frequencies, the  
 toughness of drones  
 < George Monbiot on contested  
 space of re-wilding  
 cp solca river valley hacker

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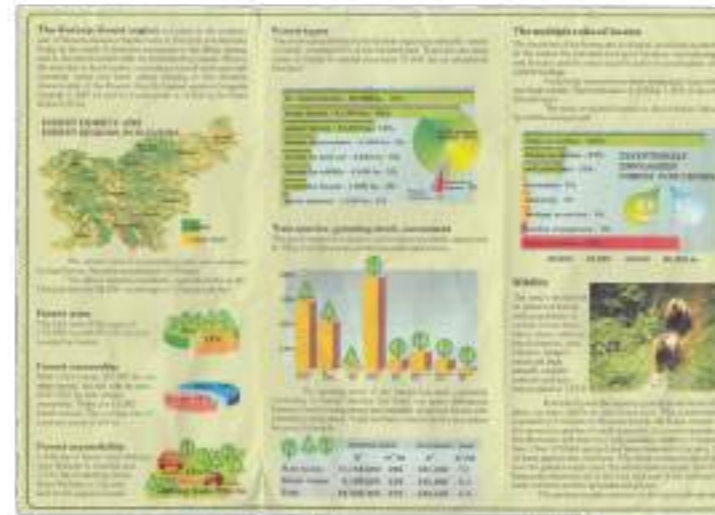
[Voegelin]

Science  
 de-colonizing Science through  
 art-science practice

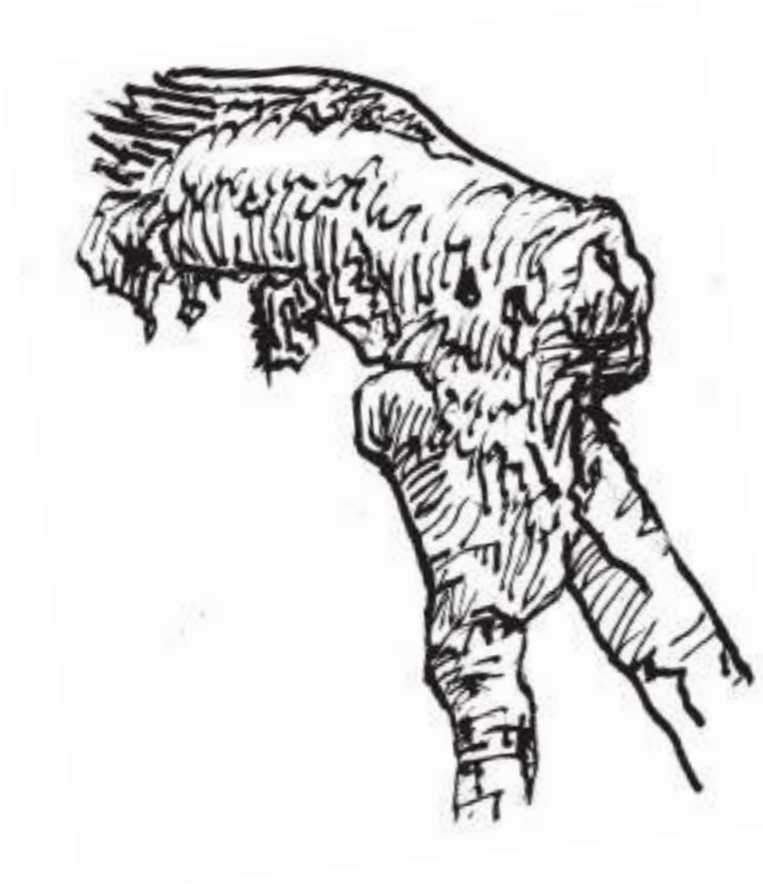
Colin Black: mornings continue  
 trauma

hard and anxious questions  
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 ing of frequencies, the  
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< George Monbiot on contested  
 space of re-wilding  
 cp solca river valley hacker



Forest sign (Janez's favourite tree)



Branch. Drawing by Glenn Boulter.



Lynx



Evaluation

### ACOUSTIC COMMONS FIREPLACE CONVERSA- TION (SHORT VERSION)

Kočevski rog  
12 October 2012

#### Ida Hiršenfelder

How have you raised awareness of the acoustic environment?

#### Glenn Boulter

We work on a small scale. The reason to approach the project in this way is the idea that it is not necessary to change the sound of the place. If you do something too much, and you want to add to the sonic environment, you may overload it and turn people away. This balance for us has been important when questioning how to do events. In discussions about how climate shapes an event, we decided not to do things that we would normally do indoors. For example, in an outdoor

space, you don't need a lot of volume at all, which is otherwise the default thing in most music events. We've gone the other way and tried to make things very quiet so that people can have a sense that it's coming from a distance, but they have to get close to engage with it. We've asked people in the events about their experience; asking them why they are in the park, where they come from why they have come back if they were in our events before, and what they would like to hear. We worked with this feedback and data of listening.

#### Ida Hiršenfelder

The programmes rely a lot on the closely knitted network of people interested in sound. However, a lot of the programmes have a much wider outreach. What social impact have you observed in your projects?

#### Irena Pivka

We organise events intending to raise sensitivity also in people who are not fully engaged in sound art practices. This is not easy because, at first, they might expect something different, as Glenn pointed out. At first, they are not used to listening to quiet music, neither are they used to listening to sounds of nature. We get many comments from the participants of our events. They testify that after our concerts or sound events they start to listen to the sound of the streets and the forests and that this experience has changed their perception and opened their ears.

#### Brane Zorman

We organised a night performance at a hut in the Barje marshes. The hut is used mainly for bird observation and it is maintained by DOPPS (NGO for the

Observation and Study of Birds of Slovenia). To get to the hut, we needed to walk a couple of hundred meters from the point of arrival, past a pond and along with the bushes. It was very interesting that the people step by step became gradually quieter and quieter as we were approaching the hut. And when we finally arrived, everyone sat down in complete silence, waiting for something to happen. It was dusk. The moon was rising, and the sun was setting. The event was very successful in how the music synchronised with the environment. It was timed precisely in the transition between day and night. In a small sound gap when the birds fell silent and night crickets did not yet appear. As the system was running on batteries, it was quite short, but the sound slowly faded away. And I think such a setting

raises the sensitivity of the audience.

#### Grant Smith

In one case study, we looked at the model of making work and taking it to an audience from a different direction. We were working with a group of older people in South London in a residency programme we had with them. And then the social distancing restrictions came, and all these people were vulnerable in the pandemic, and they couldn't meet anymore. So we devised a radio show as a place where they could meet. Our role was to serve them, curate some of their conversations, and then assemble the talks with some environmental sounds. In this collaboration, it was us who were doing the learning as the work was structured by thinking aloud. The relation with an audience in this

way is going the other way around. It becomes about a group of people who have a distinctive experience of a place and about opening those places up through their experiences.

#### Dawn Scarfe

In terms of other audiences, going beyond that specific case study, a lot of times our work is also about bringing people to the work. That's always been a consideration, and it is something we continually need to work on if we want to reach new people. We know that there are definite gaps in our network. Some are regional, but they are also about different aspects of society that wouldn't naturally connect within. Some might not be familiar with the technology, or maybe it is just the language used that is not appealing to them. It is an ongoing quest to understand how we can open

up the work, especially with something like Reveil, with an ambition to be a platform for anybody to participate in.

#### Peter Sinclair

Speaking from the point of view of Locus Sonus, thankfully, we're on a meta-level, and we don't need to prove something in regards to how we're relating to the public. We've always regarded the open microphone network as being what we call in French *dispositif* from Deleuze. It is something that has many different levels of participation or interpretation. Everybody involved in the project has some experimental approach, which includes the idea of the audience seeing/hearing that experimentation. It is important to not have a binary idea of the artist producing something and the audience receiving it. Going to the

sound map and listening to a microphone is already a creative act in itself because the recording is on such a low level of interpretation. Somebody set up a microphone, but that's about all they've done... When we will show our work in Marseille it is important that there will be a continuation of the experimental aspect. I propose to have even more experimentation than what we have been doing up until now.



Acoustic Commons  
Audience Development  
Session 3: CONA, Ljubljana  
Date: Wed, 13 Oct, 9 AM,  
Hostel Celica  
Facilitated by Angharad  
Cooper, Audience Develop-  
ment Consultant Acoustic  
Commons  
[https://docs.google.com/  
document/d/1ytdmkfQud-  
BfO0wIU0dw4vWufizn-  
5wBmRwvCXjMZZ1ac/  
edit](https://docs.google.com/document/d/1ytdmkfQud-BfO0wIU0dw4vWufizn-5wBmRwvCXjMZZ1ac/edit)

Participants:  
Locus Sonus  
(Peter, Gregoire, Stephane,  
David)  
Full of Noises  
(Glenn)  
Soundcamp  
(Dawn, Grant, Sam,  
Christine)  
CONA  
(Irena, Brane, Katarina)  
Angharad Cooper

Tech:  
laptop, projector and  
screen, flipchart paper and  
pens

9:00  
WELCOME. Reminder of  
the various definitions of  
audience development /  
engagement, etc. Acknowl-  
edging that it is a fluid term  
and not an exact science,  
etc. Recap on why this is a  
part of the project  
9:05  
5 minute presentations  
from one representative  
from each organisation -  
responding to the following  
question:  
5 minute reflections on the  
most interesting, relevant,  
or exciting, element of  
audience development  
regarding your work as  
part of Acoustic Commons,  
and beyond? Visuals  
encouraged.  
9:05  
Locus Sonus  
9:15  
Soundcamp  
9:25  
CONA  
9:30  
FON

9:40  
PESTLE exercise - what are  
the external factors affect-  
ing audience development  
for a project like Acoustic  
Commons? (Political, Eco-  
nomic, Social, Technologi-  
cal, Legal, Environmental)  
10:00  
SWOT exercise - what are  
the strengths and weak-  
nesses in terms of audience  
development for a project  
like Acoustic Commons?  
(Strengths, Weaknesses,  
Opportunities, Threats)  
10:20  
10 minute break  
10:30  
CONA special - what is  
interesting about audience  
development in terms of  
the CONA event? What are  
the challenges and opportu-  
nities? Open Space Exercise  
exploring a selection of the  
below themes - participants  
choose their own groups  
Ensuring knowledge is  
transferred within, and  
beyond, the existing audi-  
ence and community

How to bring back audienc-  
es post COVID-19  
Engaging younger  
audiences  
Audience development with  
extremely limited resources  
(time and people!)  
11:00  
ACOUSTIC COMMONS -  
future visioning exercise  
Generation of ideas for  
future strategy around  
top themes identified in  
previous session PESTLE  
and SWOT exercise  
12:00  
CLOSE



Guided walk around  
Cerknica lake

WED 13 / 10 / 21

24

AUDIENCE DEVELOPMENT  
SESSION  
October 2021

PESTLE  
*Political, Environmental,  
Social, Technological, Legal,  
Environmental*  
What are the implications  
of each of these on the  
Acoustic Commons Project?

Short term / immediate  
considerations  
(preparation for  
Marseille)

Sound without borders  
- what does this mean to  
us / how do we connect to  
people to fulfil this term?  
(fits in well with research  
project that Locus Sonus  
are doing - La Recherche  
Par L'Ecoute - Space and  
Limits - No(s) Limites) -  
Mutating borders - what  
are they in terms of a radio/  
online project Scale - i.e.  
Soundcamp rely on funding  
from Arts Council England

25

- it is restricted - the work is  
national in scale  
Extraordinary range of  
people taking part in this  
project - asking people  
about why they set up  
streams and how they  
use them (Peter asked this  
question - all responses  
were very different) - have  
we documented / commu-  
nicated this?  
Manifesto idea - how do we  
keep experimentation at the  
heart of the work?

Medium term  
considerations  
(up to and including  
Marseille)

How do we define inter-  
national? - for example,  
we have a lot of gaps  
geographically - focus  
on hyperlocal and  
international / planetary -  
convergence - but is it easy  
to be complacent about  
this... - decolonising the  
network - cannot escape

that direction  
What is important is the  
investment / motivation  
to set up a stream? - why  
is it there/ who set it up/  
having more plural people  
involved in setting up  
streams  
Different levels of the  
project i.e. expert - amateur  
- audience  
'How to' tools, i.e. Youtube  
instructional video /  
signposting people to how  
to get equipment / commit  
to installation / facilitating  
the journey i.e. speaker  
building / github - maybe  
each partner has a hub  
which is more relevant  
for their audiences - each  
partner choosing to work  
with a region - almost like  
'twinning'  
Responsibility for the con-  
tent of a microphone - and  
consider international law  
and sensibilities - i.e. priva-  
cy laws are strict in France  
Ways to measure carbon  
footprint of the project -  
and some kind of response

to this / We can claim we  
offset huge amounts of  
carbon - if you are listening  
to something, you are not  
going there / Could com-  
mission writing around this  
in response to the project /  
evaluators / art/research  
'hard' science vs. artistic  
research

Long term consider-  
ations (Marseille and  
beyond...)

We are in different situa-  
tions - re types of orgs - e.g.  
mission of the school etc.  
public service - particularly  
how we might balance a  
large group of partners  
Anthropological - job  
to almost commission  
ethnography working with  
materials - to acknowledge  
'Commoning' and legal  
context as a creative  
field - rather than just as a  
constraint

Jata C (Flock C) unites artists of common interests that explore bioacoustics and sound ecologies. They employ auditory perception to unite environmental and social themes. In doing so, they use the recordings of the real state of the world as well as speculative projections

The Flock C wants to surpass the limited social

and economic perception of insects with the work Bibaret JC210120. To highlight and become aware of the meaning of insects within individual ecosystems and, at the same time, also peek beyond the scientific frame.

Artists want to humorously combine scientific findings and environmental facts with social

dogmas in their work. In the performance, they will listen to creatures that have the ability of complete body metamorphosis and co-habit with other species in a codependency. They will employ auditory cognition to introduce their own, artistic insight in the form of speculative thought and creativity around the theme of our close co-existence with bugs and other arthropods.



Electroacoustic performance at the cultural centre in Cerknica by Jata C (left to right: Boštjan Perovšek, Bojana Šaljić Podešva, beepblip, Brane Zorman and / or poiesis)



Hostel / prison window. Drawing by Glenn Boulter.



Car park. Drawing by Glenn Boulter.

There is the meeting, then after the meeting: hangout (Ruangrupa): walking around in the Autumn, looking in record stores, buying fruit. We went to a show we couldn't get much from at a museum in the Tivoli Gardens, but we found a library under the roof full of intriguing books. The librarian left

us there while he went to a meeting. We left a thank you stickit on his keyboard. We found a place for feeding animals.

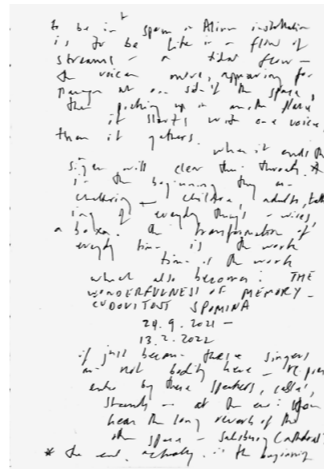
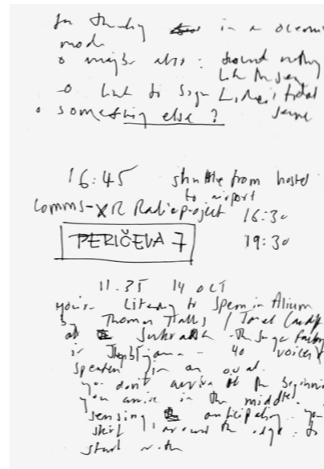
We had lunch with Irena and Brane. Irena said she used to go to the animal feeding area with her grandmother. We met outside by a canal. Coypus

were swimming and coming up on the bank. Across the tracks, you could hear gunfire from a military training ground. We drank coffee.

A sense of exhilaration follows the official program, with all its promising openings. That sense, for us, always goes hand in hand with exhaustion: exhaustion after delivering such an event, with its detailed thinking and careful attention; exhaustion in anticipation of how it will be when we do the things we have thought of doing together: gathering resources, cutting corners, making time

Glenn said at some point of the trip: it reminds you why do these things. Glenn had already heard the Janet Cardiff / Thomas Tallis installation when it was first at the Whitechapel in London. For some of

us it was the first time to hear it: to come under its influence. We felt it like a memory of presence, nonetheless: those voices appearing, clearing their throats, beginning: Spem in Alium – gathering. Where else would hope be placed but here among us (inter alia): in-between: in (the) others.



you're listening to Spem in Alium by Thomas Tallis / Janet Cardiff at Sukranh - The Sugar Factory in Ljubljana – 40 voices \ speakers in an oval. you don't arrive at the beginning you arrive in the middle. sensing, anticipating: you skirt around the edge: to start with

the to be in Spem in Alium installation is to be like in a flow of streams – a tidal flow – the voices move, appearing for passages at one side of the space, then picking up in another place it starts with one voice, then it gathers.

when it ends the singers will clear their throats. in the beginning they are chattering – children, adults, talking of everyday things - wires, a box. the transformation of everyday time is the work time is the work which also becomes: THE WONDERFULNESS OF MEMORY – CUDOVITOUT SPOMINA

24.9.2021 – 13.2.2022

if just because these singers are not bodily here – re-presented by these speakers, cables, stands – at the end: you hear the long reverberation of the other space - Salisbury Cathedral?

\* the end, actually, is the beginning



Walk into the Kočevski Rog forest and back. 13/10/2021.  
Route map by Glenn Boulter