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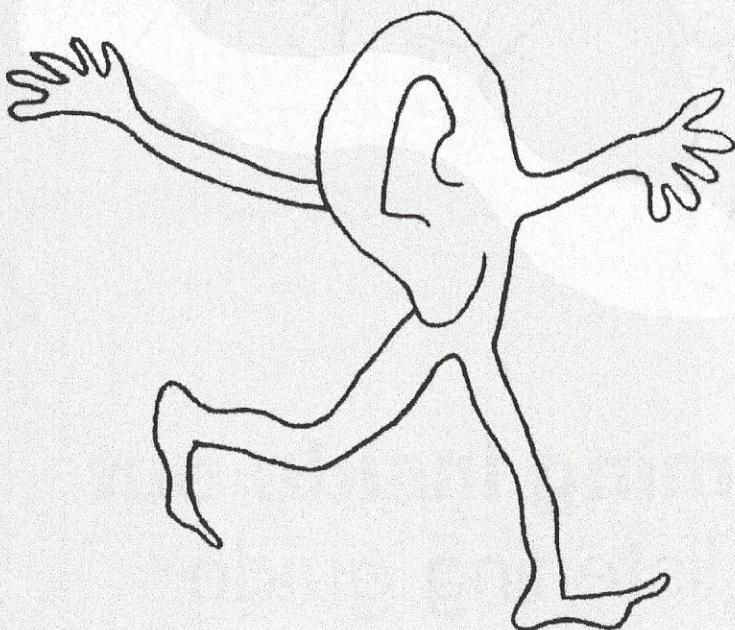
STEIM

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Homing inside out
A listening guide
for home quarantine

Dear reader,

This guide is about listening at home. It is the result of an artistic adventure under unusual circumstances. During the first weeks of the corona lockdown Guy, Michiel, Renate and Vivian were video conferencing about possible collaborations, and at a certain moment the idea came up to provide a listening guide for people confined to their home. After lots of deliberating, imagining, writing, rewriting, drawing and designing we now proudly present the result.



This guide provides a **collection of scores for a do-it-yourself home expedition** filled with listening-exercises, loosely based on the concept of the listening walk of Urban Sound Lab from Soundtrackcity. Whereas listening walks are normally based on trajectories that make the work dynamic and site specific, we are, due to the Covid-19 situation, challenged to stay at home as much as possible. Therefore, we created a slightly more open and abstract listening 'walk' which people can do from within their own homes.

This listening guide provides four different listening modes to help tune you into all the different sounds inside your home. Instead of suggesting just one way of listening we asked different makers and professionals to share their perspective on listening, creating a very diverse collection of listening

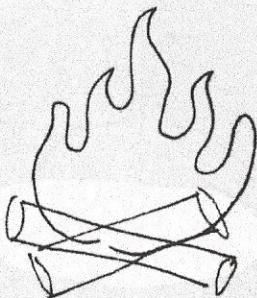
scores. The scores are sometimes situated or proposed for certain moments of your day, while with others you are free to choose the time and place in your home. You can mix and match the scores as you like, as there is no suggested or optimal order for the scores.

Sharon Stewart introduces you to Pauline Oliveros's Deep Listening practices, anthropologist and artist **Vivian Mac Gillavry** gives you an inner voice perspective. Drummer and music maker **Guy Wood** lets you listen to your home in a musical way. Artist, researcher and independent curator **Michiel Huijsman** makes you aware of the importance of your listening in connecting to the world around you.

To make these scores available to an international public we decided to publish this guide in English and distribute it as a pdf.

Enjoy the scores!

Renate Zentschnig,
artistic director Soundtrackcity



Homing inside out, A listening guide for home quarantine

is produced in collaboration between

Soundtrackcity,
Stichting The Mystifiers
and

STEIM Foundation Amsterdam
and made by: Sharon Stuart,
Vivian Mac Gillavry, Guy Wood,
Michiel Huijsman, Bobby Uilen,
Michiel Uilen, Renate Zentschnig.
With special thanks to
Anne van Egmond and Dick Rijken.

Homing inside out

is one of a growing collection of
NO / CITY WALKS, a series of
artistic strategies in response to a
new reality we all need to adapt to.

Graphic design: Michiel Uilen
Illustrations: Bobby Uilen

Hello, my name is Bobby Uilen and I made the illustrations for this listening guide. I'm not usually an illustrator – I study philosophy and work in a cinema – but I've always enjoyed drawing. In my spare time I co-create the science radio show Radio Swammerdam, of which all past episodes are available online. My favourite sound that I hear at home is either the sound paper makes when you turn a page or that of my cat sneezing.

The pdf is designed to be easily printed in black and white and provides room to draw or write down your own impressions.

Limited edition

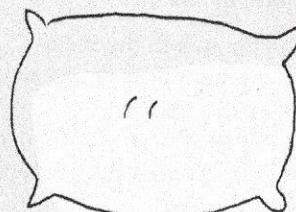
A limited hardcopy edition, carefully printed on eco-friendly paper stock, will be available for 2,50 euros.
Order your copy/-ies by sending an Email to info@soundtrackcity.nl
Please mention the number of copies you would like to receive.

Where to listen at home?

You can choose from this list of suggested places to listen from:

1. Somewhere you feel comfortable
(a seat, a chair, the couch?)
2. In a space you can close off
(a bathroom, a closet, a bedroom?)
3. By something that opens to the outside world (a window, a door, a crack in the wall?)
4. Where you prepare food
(the kitchen, the fireplace?)
5. Lying down on the floor
6. Underneath something
(your table, the stairs?)
7. At the quietest spot
(under your pillow?)

This guide has four spreads where you can draw a map of your home and indicate your preferred points of listening.



Sharon Stewart Embodied listening

Score 1, 2, 3, 4

Draw/write impressions

spread 4

5

Vivian Mac Gillavry Listening to yourself

Score 1, 2, 3, 4

Draw/write impressions

6

8

Michiel Huijsman Listening within

Score 1, 2, 3

Draw/write impressions

9

10

Guy Wood Sounds to create

Score 1, 2, 3, 4

Draw/write impressions

11

13

About the authors

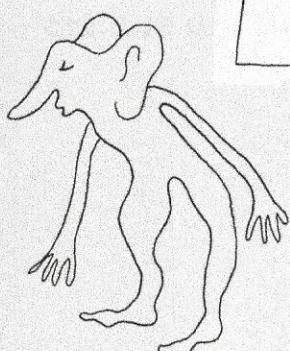
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Sharon Stewart

Embodied listening

The following scores have been inspired by my Deep Listening® practice. Here are some considerations when approaching the scores:

- Embodied listening is also – and in many cases especially – practiced by those whose ears function non-typically, and there is much to learn from those of us who have learned to listen in other ways.
- The liminal hypnopompic (waking up) and hypnagogic (falling asleep) spaces hold messages for us, if we listen.
- Animals have all manner of sensory organs and ways of listening. What happens when we attempt to open to the listening capabilities of the non-human?
- Embodied listening can help each listener maintain balance between the inner flow of vibrations and the outer flow of vibrations. What vibrational information can we open up to, both inside and outside?



score 1

listening to waking up

(natural awakening) sense yourself waking, but keep your eyes closed
(with alarm clock) turn off the alarm and close your eyes

listen to the atmosphere of your dreamspace
breathe and listen

slowly open your senses to the atmosphere and vibrations of the room, street, neighborhood, surroundings

open your senses as far as you would like

breathe and listen

let the atmosphere of your dreamspace linger as you arise

score 2

humdinger

sit comfortably in a room in your house
place your hands on your heart area
come into contact with the movement and vibration in your chest
breathe and sense

open your senses to the room
is something humming or vibrating in your listening space?

allow the outer hum or vibration in, to mingle with your chest vibrations
breathe and sense

why invent imaginary organs instead of learning to be aware of our real ones?

feel an inner hum or vibration arise to meet the outside hum or vibration
use your vocal cords to produce this inner hum

follow the hum as it vibrates the heart space and dances with the outer hum or vibration

this intersects

with my apprehension of the same space around me

return to stillness
breathe and sense

imagine a bright – DING! – that clears the space around you

score 3

becoming spider

center yourself – low – in the middle of a room

feel sensitive hairs extend from the surface of your body, designed to catch and augment vibrational energy?

listen with your new hairy sensilla

when you are ready, instinctively move toward a corner of the room or close to / under an object, where you feel safe

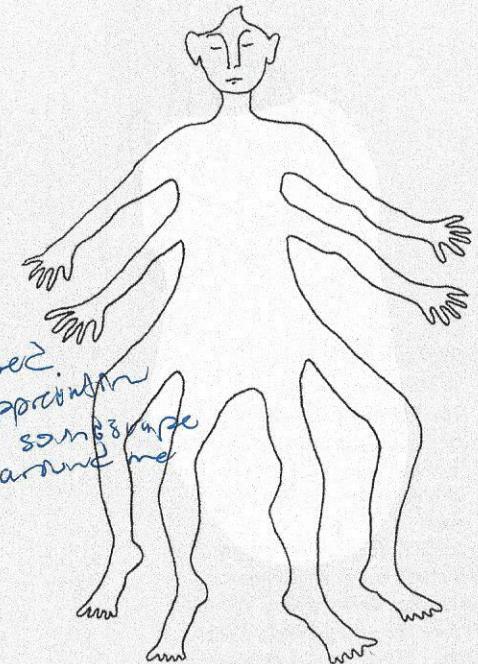
make yourself comfortable in that space
listen with your sensilla

spin a web of listening throughout the room

listen with your sensilla

which sounds stuck in your web?

the sounds of distant traffic 18 floors down, rainy day - sounds so relaxing almost like the sea.



score 4

listening to falling asleep

find a comfortable position

find an even more comfortable position

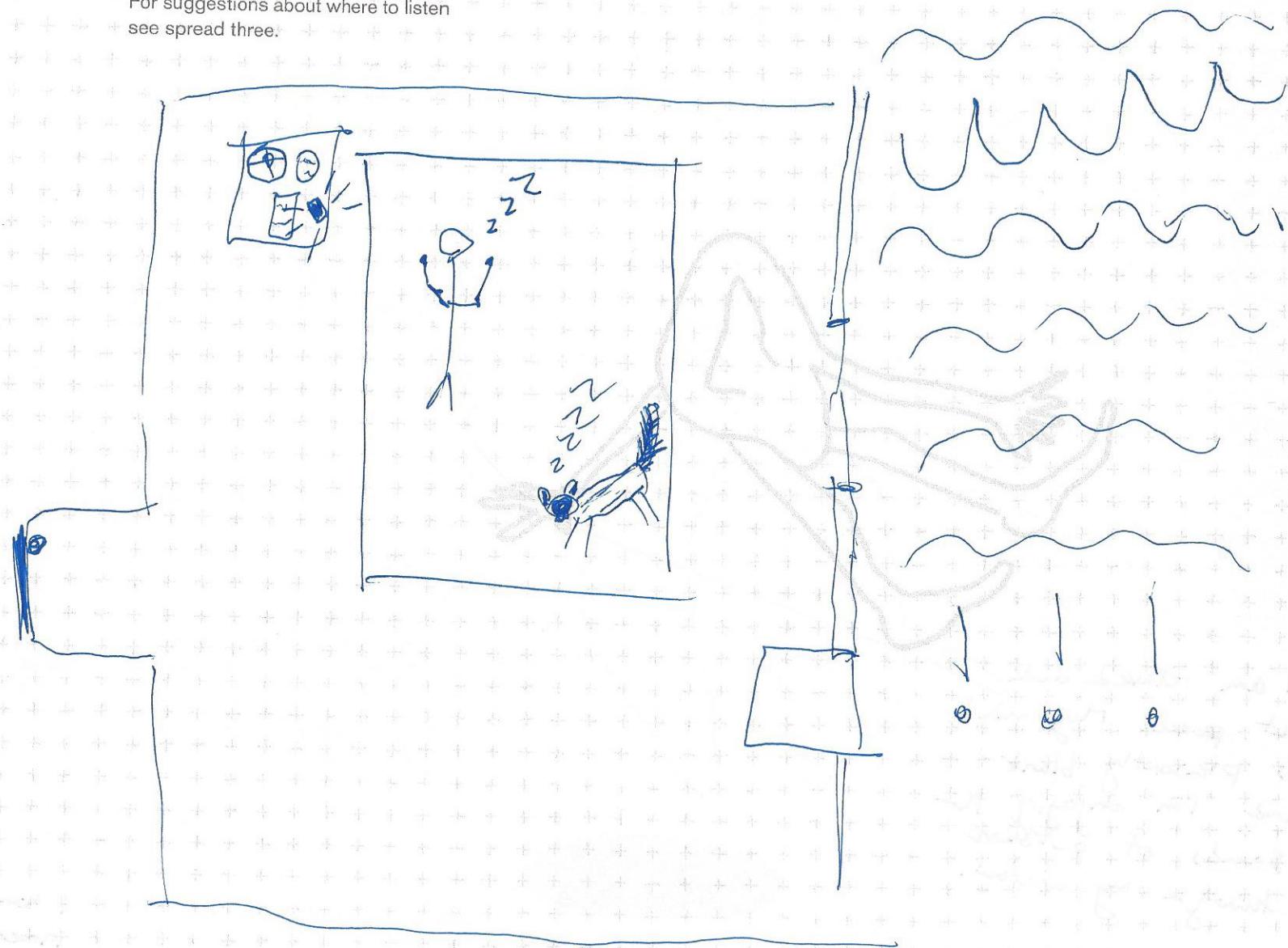
sigh deeply

sense the sounds of your room
listen for a remembered sound /

vibration from the day to arise
how does that remembered sound / vibration feel in your body? ↗

follow this feeling while sensing your breathing and your heart pulse
listen to the atmosphere of your surroundings melt into dreamspace

Sketch a map of your home and indicate your preferred points of listening.
For suggestions about where to listen see spread three.



Vivian Mac Gillavry

Listening to yourself

A large number of the sounds we hear around us we, unconsciously, accumulate in our bodies. These can be daily sounds, noises or voices that surround us. All these sounds can be stored as memories or form the basis for our stream of thought.

Listening is not something we solely do with our ears. Some sounds, conversations and voices we hear only internally and not/never out loud. Our internal dialogue can sometimes 'sound' and feel like a cacophony of voices. We all have inner voices, this stream of thought running through our mind. These can be nice voices, encouraging us, or they can be pretty mean.

These scores are exercises to connect you to your inner world and observe your different voices. What are they telling us? Sometimes it can be good to listen, and sometimes it can be good to quiet them down a bit.

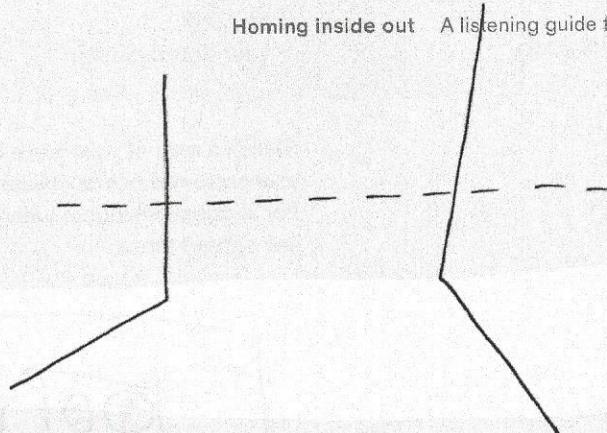
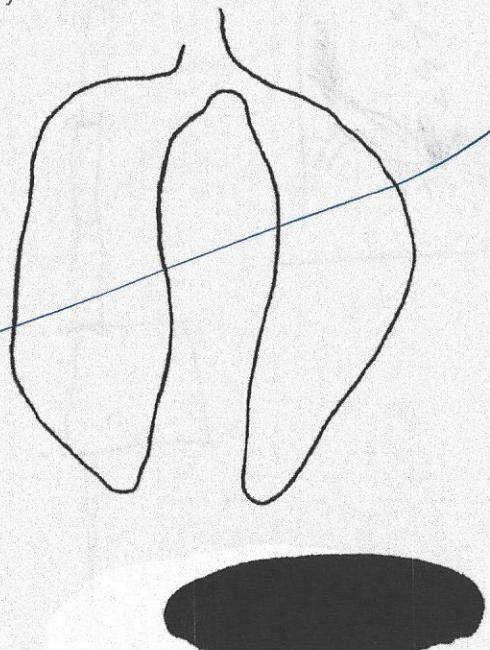
I am relaxed and at peace. My mind is pleasantly blank and I'm enjoying the sounds of outside through my window.

score 1

Somewhere you feel comfortable

Sit or lie down. Make yourself comfortable. Now inhale through your nose, hold your breath for two seconds, and exhale through your mouth. Try to focus on the sound of your breath, calming the mind and the body. Repeat this breathing technique five times.

Now, turn your attention inwards. Observe your thoughts and bodily sensations. These do not make sounds that other people can hear, but you can listen to them.



Do you feel tired? Are you thirsty? Do you experience physical pain or distractions? Are you energetic or relaxed? Do you feel stressed or excited? Are you sad, anxious, happy?

Write down your thoughts and feelings.

What are they telling you?

score 2

In a room where you have space to move around

Start by observing the size of the room you are in.

If you draw an imaginary line from one wall to another, where can you draw the longest line without it being interrupted by an object?

Walk this line up and down. How many steps does it take to move from one side to the other?

Be aware of every step you take. Listen to the sound your footsteps make.

Come to rest and turn your attention inwards.

All people have their own sets of morals, dreams and goals they try to reach.

Try picturing all your inner voices standing in a queue, lined up to give their opinion on which direction you should take to reach those dreams or goals.

Thinking about it, planning, day-dreaming, being scared sometimes, considering different options. This can cause mental chatter, this constant noise of the mind:

Listening to them all at once won't work.

So, for one minute let them all share something with you.

After this minute write down which voices you heard the loudest.

Which voice often stands out in front, speaking the loudest?

'Move' that voice to the back of the queue for now, and move to a different location in your home.

I honestly don't feel >>
inner voices jostling
for attention.

Wooch of traffic/city air currents constant

distant car horns
loudest, frigge horn
softest

HMM MM MM MM SAU EEK
TSSSSSSS SS DING! EK
PLDINK FFFFFFT
BAM iiiEEEEE OEH
KRRRRRRR AAAAAH!



score 3

At the quietest spot in your home

Find a comfortable seated position.

You are in the quietest spot in your home.

Can you still hear sounds that surround you?

Which sound is the loudest? Which sound is the softest? Are there sounds you can hardly hear at all? Do these sounds resonate continually or just once in a while?

Turn your attention inwards again.

By listening to all your inner voices, you ensure that you make use of all of their different talents. However, it is important to manage them. You are in charge; you can shift focus.

Let's focus on the inner voices that do not speak the loudest.

What did they share? Were they nice? Or critical? If they are negative, can you turn down 'the volume' and let them continue to softly speak their minds? If the volume pops up, just turn it down again. Not judging them or yourself but simply turning it down again.

Try to sit for three minutes like this.

How do you feel?

I don't speak to myself in this way
pos. or neg.

Thoughtful, kind, intelligent, generous,
funny.

score 4

By something that opens (a window, a door)

Listen to the sounds that surround you. Can you distinguish the sounds that are inside the room from the sounds that come from outside the room? Focus on the sounds that are inside the room you are seated.

Now from here, turn your attention inwards.

Relationships, working with other people, happenings in the world, social media, and so on, all these circumstances can have an effect on self-appreciation.

However, self-appreciation is mostly determined by the ways you think. Speaking kind words to yourself can change negative inner voices into positive ones.

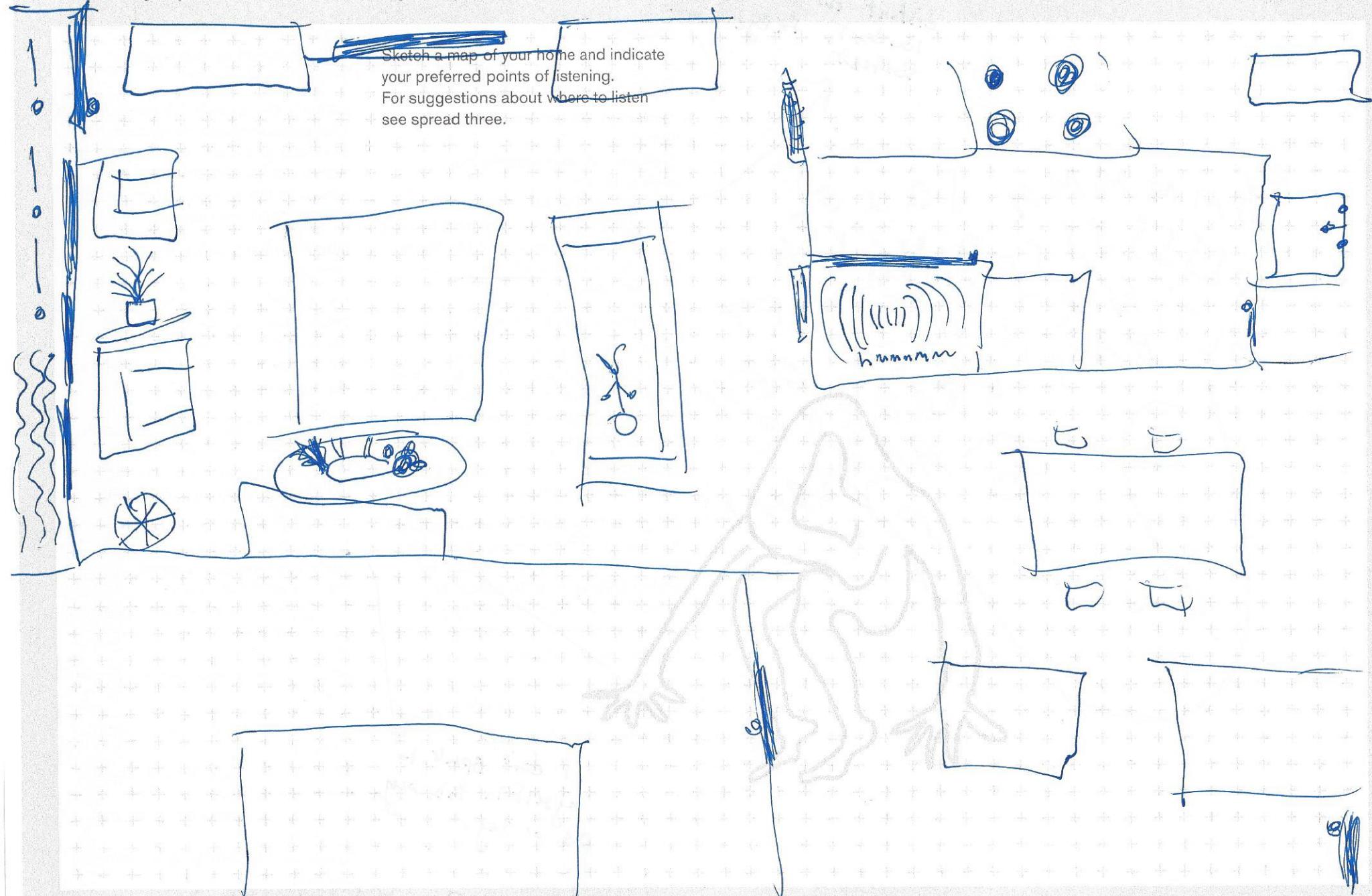
Try to remember the last time you spoke kind words to yourself. What were those words? Can you remember what you were doing at that time? Where you were? What sounds surrounded you at that time?

Now, focus on where you are at this moment.

Become aware again of the sounds that surround you.

Think of five positive things about yourself.

Speak out these inner compliments out loud.



Michiel Huijsman

Listening within

These scores are to make you aware of how listening connects you to your environment and your fellow beings.



*see
sketch
for 1+2*



score 1

Listening around you

Find a spot in your home near something that opens to the outside world. Make yourself comfortable.

Close your eyes for 10 minutes and let your attention wander around, around your body, through the space you inhabit.

Imagine three spheres with yourself in the middle. A sphere with a diameter of 1.2 meters, a second sphere with a diameter of 12 meter and a third sphere with a diameter of 120 meter.

What sounds do you hear around you? Where are these sounds? Place everything you hear in- or outside one of your imaginary spheres. What is the position of everything you hear? Do you hear in front of you, behind you, left, right, below or above yourself?

Open your eyes and write down what you heard.

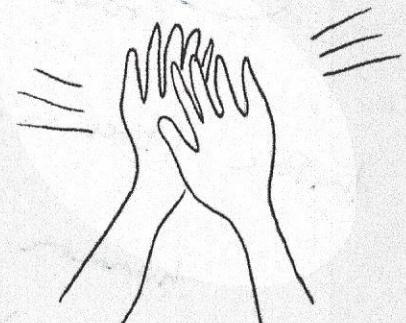
Make a drawing of yourself, the spheres around you, and indicate all you heard in the drawing.

score 2

Remembering your listening

Close your eyes again for 10 minutes and try to remember what you heard in your home the last two weeks.

Write down your remembered sounds.



score 3

Recreating your listening

Try to recreate what you heard the last two weeks with your own body. Use your mouth, your hands, your skin, your throat, your voice, your feet, etc.

Optional:

Ask your roommate or companion in lockdown to record the sounds you make.

**

*why?
how
points?*



**
*We would love to
hear your feedback
and comments on this
experience.*

You can reach us at

- knock@steim.nl
- and/or
- info@soundtrackcity.nl



(crows cawing)

traffic (tires on wet pavement)

humour of distant engines

horns (occasionally)

airplane in distance

(low, strong vibration)

dog barking far away

fridge running



Sketch a map of your home and indicate your preferred points of listening.
For suggestions about where to listen see spread three.

Score 2

cats fighting

teenagers playing football below

furniture scraping upstairs

fire alarm siren

knock on door

timer beeping

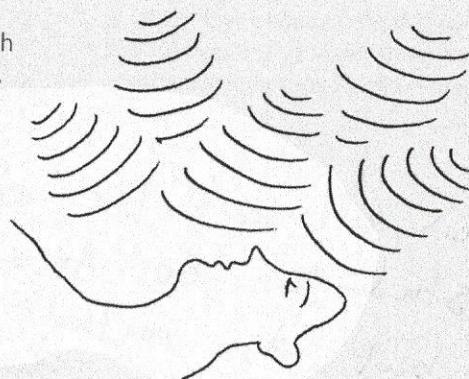
day snowing
children bell
tv next door
voices on balcony
footsteps upstairs
mail in box

Sounds to create

Developing our ability to listen deeply to the world around us can offer each of us a unique perspective on our own life. Taking a moment in your living environment to absorb the sounds that appear around you can lead to new insights, calm, fresh ideas. Experimenting and playing with objects that surround us is a nice way to start some active listening. Turn everyday objects into vessels of sound. Focus on the Timbre, Amplitude, Resonance, Echo, the unique characteristics of the sound. Listen to your place. Do you hear the lull of a washing machine revolving? The white noise of the gas stove? Explore the 3D Sound world where you can find layers in the naturally existing audio mix that your environment creates.

The active listening experience, where you take on the role of performer and instigator of sound, rather than just the consumer, becomes a fascinating and insightful area to explore.

Here are some 'Sounds to create' Listening exercises for you to play with and start your active listening journey.



score 1

Slow down in your house

Slowly move through the space that you are in

Stop

Take a moment to breathe and slow down

Slow down some more – however feels good for you to slow down

Tune in to the sounds in your environment

Let them wash over you

Zone further into the sounds

Try and find patterns or drones or layers, tuning into the characteristics

Find a symbiotic rhythmic listening zone and let yourself stay within it for several minutes if possible.

score 2

Slow down in your house, mediated

NB – you will need a smartphone with voice recording function and writing materials.

Open your phone's voice memo function

Slowly move through the space that you are in

Stop when you find a spot that sounds interesting

Take a moment to breathe and slow down

Freeze and press 'record'

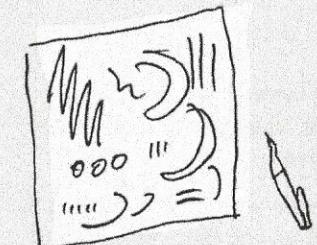
After recording for 30 seconds press 'pause'

Repeat steps 2 - 6 four times creating a 2-minute recording

Listen back to your recording. What do you hear? Is it unexpected, is it pleasant, is it strange, is it musical? Write down some words about what you hear, a short story of the sounds of your space.

** (see spread 12)

why distance yourself from the sounds this way, living thinking & talking rather than staying in the present so... missing the moment



score 3

Slow down mantra

For this exercise, it is useful to prepare some writing material.

This exercise explores listening to your own voice. The sound of you. Take the time to sit and pause and really listen to where your voice resonates and the effect this has on you and the space around you

To begin, find a comfortable sitting position somewhere in your place that feels good

Then take a few breaths and slowly let out a long 'hmm' with your out-breath

Stay with this hmm for several moments, slowly finding a pitch that feels comfortable for your voice

Spend time listening to your tones – try and find a steady pitch and focus on the sound you are making

Find a 'home' tone

Move your note up

And back

Move your note down

And back

Improvise with some melodic movement, always returning to the 'home' tone

Maybe some words start coming to your mind as you hmm around and around 

Pause think of some words that you associate with this sound experience

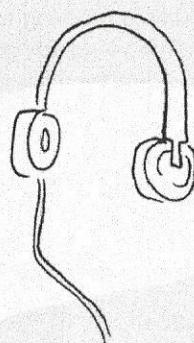
Write them down

Gently sing them around and around in a loop using your 'home' tone as a pitch centre

Keep actively listening to your inner sound and the external sound

Pick up on the effect your voice has on the space around you.

 *no thanks*



score 4

Slow Down Improvisation

NB - you will need a smartphone with a camera that can record video in slow motion

This exercise encourages creativity and awareness and uses technology to help create a slowed-down sound environment of your space. The journey activates the inner improviser.

Part 1

Filming, Listening, Drawing

Walk around your space, filming it with your camera in slow motion function

Make things (objects, doors, water taps, creaking floors) make noise while you move around

Pause for some seconds in each place to capture its slowed-down sound

Move to the next spot and make some more noise

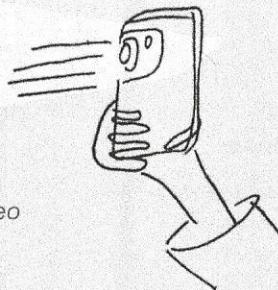
Put some headphones on and get a paper and pen

Listen back to what you filmed

But don't watch it

Instead, just allow yourself to become lost in the sound of your slowed-down world

As you listen, draw a picture of what you hear.



Part 2

Identifying sound objects, Improvising

Find some objects in your space that you think sound great

Find something to hit them with, your hand or a chopstick, for example

Find a space that feels great to be in

Follow your slow down drawing as a graphic score

Try and use your found instruments to play your way through the drawing

Improvise with your sounds, be playful, listen

Repeat and zone into the sound world, time and time again

When you are satisfied with your sound performance, you can record a 1-minute clip of your improvisation.

**

This all feels like curioser art students do to seem intellectual, but it's really just self indulgent nonsense in the literal sense of the word.

**

We recommend you create your own Soundcloud page or create a desktop folder to upload and archive your sound recordings.

Otherwise you can find a list of suggestions of our favorite corona audio archives at

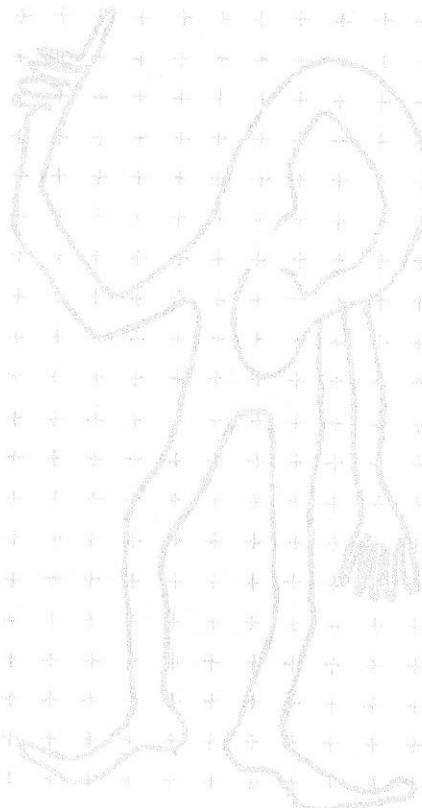
- [Soundtrackcity.net/
corona-audio-archives/](http://Soundtrackcity.net/corona-audio-archives/)

We would love to hear your feedback and comments on this experience.

You can reach us at
- knock@steim.nl
and/or

- info@soundtrackcity.nl

Sketch a map of your home and indicate
your preferred points of listening.
For suggestions about where to listen
see spread three.



About the authors

Vivian Mac Gillavry

My name is Vivian Mac Gillavry. Both as an anthropologist and artist I want to inspire people to feel the same passion as I do for exploring the world. Within my art practice I often focus on questions, research, careful observation and intuitive testing as a methodology.

Trying to understand how things work. How do things respond to thought and action?

How are things structured?

Observing the world from different perspectives. Opening up to 'learning to understand the world by seeing it through other people's eyes'. Or, for my work at STEIM, a 'network laboratory' for experiments in sound art, listening to the world from different perspectives.

To me, being raised by two psychologists, listening to your inner voices and being able to articulate them is an important part of listening. Within this listening guide you will find exercises that will help you tune in with the inner voice perspective.



Michiel Huijsman

Hello, my name is Michiel Huijsman, I am an artist, researcher and independent curator based in Amsterdam. I am fascinated by the many forms listening and hearing can take and the many ways listening influences our being in the world. It opens up a vast field of multisensorial practises which permeates through many professions and disciplines. In contrast to listening, hearing is highly underrated and understudied. Hearing is something we do all the time; even when asleep, our body actively reacts to sounds we do not consciously notice. As hearing is mostly a subconscious process, we tend to forget how important it is for being within the world and connecting with everything and everybody else who lives within it. At the moment for me listening is simply a method to study our hearing. But this may change.

Together with Renate Zentschnig I am the founder and co-director of Soundtrackcity, a nonprofit artist-led organisation doing research and development of new collaborative artistic practices concerning sound and the urban milieu. Within Soundtrackcity we develop new forms of media art and new listening practices, initiate participatory research projects and produce soundwalks with and without headphones. We founded Soundtrackcity in 2009 and are active in Amsterdam, Rotterdam, Istanbul and Berlin.

Sharon Stewart

Hello, Sharon Stewart here. I've been actively involved with Deep Listening® since 2008, beginning with experiences of the live retreats with Pauline Oliveros, IONE and Heloise Gold in Ireland, England and Spain. I am currently one of the core teachers in the online certification program run by the Center for Deep Listening at Rensselaer.

I am mentioning this because the scores I am offering for this 'Listening guide for home quarantine' draw from my Deep Listening experiences, both as a participant as well as a teacher who is inspired by others engaging with the practice. Some of the central elements of the Deep Listening work, with personal nuances, included in the scores here are:

- Embodied listening supports inclusive listening. As Pauline Oliveros says in an interview with artist and educator Christine Sun Kim "Sensation. Sensation is a key word, because it means engagement of all the sensory organs of the body" (2014).
- IONE is the Deep Listening dream keeper, and through her teachings I was introduced to the possibility of 24-hour listening through listening in dreams.
- Animals can provide listening inspiration. We humans are certainly not the evolutionary culmination of listening capabilities. Spiders have been my creative inspiration for years now.
- Embodied listening can help each listener maintain balance. Can we fluidly let our attention flow between the vibrational information received both internally and externally and perhaps even engage with both simultaneously?

Guy Wood

Hello, I'm Guy Wood. I am a drummer and music maker and co-founder of The Mystifiers, an inclusive orchestra co-creating original music in Amsterdam. In April 2019 we launched a new audio-visual project exploring identity and place called Slow Down Amsterdam. If you slow down a little bit you begin to see new things, new people, new places, and you find a new purpose. It's funny to think that at this time, just over one year later, the city of Amsterdam, along with the rest of the world, has been slowed down like never before. What we wanted to promote through the films and soundtracks we created was a sense of meditation, patience, awe, bewilderment, fascination. All these things manifest through a gradual process of zoning into your hearing, your sight, your touch, slowing yourself down.

As an artist, I have spent many of my hours listening in all kinds of ways: Inner listening, deep listening, musical listening, educative listening, conversational listening. I've been listening to: sounds, drums, cymbals, other musicians, audiences, and in relation to The Mystifiers – social listening. I find that creating music in an inclusive and collaborative environment, engaging with the unexpected and the unseen, provides a vibrant source of human connection, inspiration, innovation and social meaning. Finding my way to create a feedback loop with the music I make and the world that surrounds me, engaging myself in a social dialogue, listening intently to the people that make the city breathe.

Informed Consent Form

This document is required because there are human participants involved in this research project. Please read the following sections carefully.

Study name:

'Homing inside out': A qualitative study of listening in home quarantine.

Researcher:

Mickey Vallee (Principal Investigator): mickeyvallee@athabascau.ca – 403 929 3609

Purpose of the research:

The purpose of this research is to understand how active and artistic listening can combat the negative effects of noise pollution, why it is important for bridging the arts with mental and environmental health, and what strategies could be adopted to make at-home working more dynamic. This research will be reported to the Society for Literature, Science and the Arts, the Society for the Social Study of Science, the Canadian Sociological Association, the American Sociological Association, as well as specialty academics in the interdisciplinary field of Sound Studies. The results will be published as an article in a peer reviewed academic journal.

What you will be asked in the research:

The research participants will be asked to complete a home soundscape listening exercise, entitled *Homing Inside Out – A listening guide for home quarantine*. The piece is by the arts collective, Soundtrack City. They describe the work as follows:

Due to the Covid-19 situation, we are challenged to stay at home as much as possible. Homing inside out provides a collection of scores for a do-it-yourself home expedition filled with listening-exercises.

Instead of suggesting just one way of listening we asked different makers and professionals to share their perspective on listening, creating a very diverse collection of listening scores to help tune you into all the sonic richness inside your home. Created by Soundtrackcity, STEIM, The Mystifiers, Vivian Mac Gillavry, Michiel Huijsman, Sharon Stewart, Guy Wood and Renate Zentschnig.

The exercise should take 2-3 hours to complete, but may take more time. You may choose to do the complete composition in one sitting, or spread it out over a couple of days. When you have finished, please write about your experiences on pages 5, 8, 10, and 13 of the booklet.

Photograph any pages you wrote on, within the booklet or elsewhere, and send it to the PI's email address: mickeyvallee@athabascau.ca

You can do it in the middle of the night or first thing in the morning. Just relax and follow the directions.

After completing the composition, you will be invited to talk with the PI about your experience. This conversation is meant to gather data about your experience. The PI is trained in and has taught qualitative and post-qualitative research methods in the social sciences and the humanities. The aim of the research project is to discover successes and challenges of working from home, and to discover the possibility for new synergies between different ways of listening, including an enhanced engagement with sounds as if they are living companions.

Risks and discomforts:

There are no real risks or potential discomfort that would result from the exercise or interview. It is intended to give you space and time to talk about your experience and what you got out of it.

Benefits of the research and benefits to the researcher:

The research will benefit interdisciplinary scholarship in art, humanities, and social sciences, insofar as it will look at the potential for people to use sound art to build better worlds. It is also intended to break new ground in interdisciplinary theory, which will be of interest to a subset of social scientists, the Principal Investigator included.

Voluntary participation:

Your participation in the research is completely voluntary and you may choose to stop participating at any time. Your decision not to continue participating will not influence your relationship or the nature of your relationship with researchers or with staff of Athabasca University either now or in the future.

Withdrawal from the study:

You may stop participating in the study at any time, for any reason, if you so decide. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researchers, Athabasca University, or any other group associated with this project. In the event that you withdraw from the study, all associated data collected will be immediately destroyed. At your request, the data may be destroyed at any point in the research process. Otherwise, the data will be destroyed once the research has been published. See note on confidentiality below.

Confidentiality:

The interview documentation/recording of the participant will not be associated with identifying information. The data will be collected by way of handwritten notes along with audio recording. It will be transcribed into and stored on computer. Only I will have access to the information. The information will be stored indefinitely, unless directed by you at any time to have your data destroyed.

Questions about the research?:

If you have any questions about the research in general or your role in the study, you should contact the PI by phone or by email (provided below, but I'm usually closer to my email than my phone).

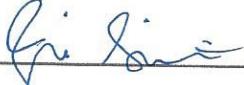
This research has been reviewed and approved by the Human Participants Review Subcommittee, Athabasca University Ethics Review Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines.

Legal Rights and Signatures:

I, Julia Smith, consent to participate in *Bioacoustics and Citizen Science in an Age of Environmental Uncertainty* conducted by Dr. Mickey Vallee. I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

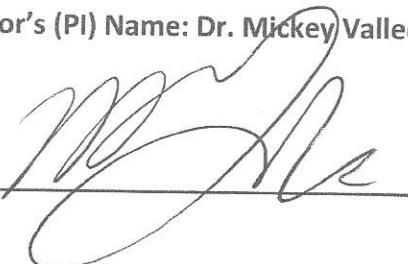
This research has been reviewed by the **Research Ethics Board** at Athabasca University and conforms to the standards of the Canadian Tri-Council Research Ethics Policy. Should you have any comments or concerns regarding your treatment as a participant in this study, please contact the Office of Research Ethics at 1-800-788-9041, ext. 6718 or by e-mail to rebsec@athabascau.ca

Participant's Name: Julia Smith

Participant's Signature: 

Date: March 24, 2021

Principal Investigator's (PI) Name: Dr. Mickey Vallee

PI's signature: 

Date: _____