

01- SOUND RECORDINGS

October 2016/August 2018

In charge of the Activity: AFEA (Portugal) Jaime REIS

This production represents the basis of the project's learning material. This foundation is common to all the 5 partners. The majority of the other intellectual properties will be based on those sound recordings, their methods of making, their content, and their potential use for educational purposes.

Media: Database/Website/Radio/Sound/Video

Framework of the sound recordings: Every time a composer decides to record, he has to inform the communication officer of his organisation of it. The recordings' agenda is published on the Internet by each of the 5 partners. Anyone is free to register at the scheduled date for assisting or accompanying the composer recording. Also, every composer shall tell when he will spend time on the studio and commits to welcome potential participants to witness his work. We will prioritize the recordings on the composer's local environment BUT it will be ok that a composer record in another partner's country (at the structure's request).

Modalities: The sound recording can be realized in different ways: monophonic, stereophonic, multi-track. However, it would be better to work in stereo (to be sure to be able to broadcast the productions online). Allowing exceptions, the recordings have to last 2 to 5 minutes max. The authors paid for it have to deliver their sounds to the whole corpus. In the end, this last will be available for free to everyone. However, even if the sounds are available for free on the Internet, every partner can protect its phonogram or limit the potential commercial uses of it (cf. in France: societies like the SPPF or SCPP). The recommended sampling rate is **96Khz / 24 Bits** (like in great institutions such as the National Library or the Audiovisual National Institute in France). The sounds will be stocked on the website at this format. However, for web consultation purposes, the sound recordings will also have to be delivered on a light format such as MP3 44.1Khz

Agenda:

January 17 / April 17: Recognition

May 17 / May 18: Recording

June 17: First recordings' delivering

August 18: End of the recordings' delivering

Dissemination/Diffusion: regardless of the publication of the sound recordings on the project's website, each partner will have to find a diffusion framework within its public events. Those presentations can be shows, pedagogical manifestations, conferences, broadcasting etc. On this occasion, the participants will be invited to publicly present their work themselves.

Defining the terms of « soundscape » and « sound heritage »:

We defined those terms together, during the first transnational meeting. Therefore, it is now possible to state some points:

Our understanding of « Soundscape » include everything that corresponds to the recording of what make a sound environment without any intervention or influence from the sound recordist.

However, it is possible to discuss the different « positions » of the sound recordist (moving or not, desire for objectivity, transparency and honesty about his initiative, will to only keep some aspects he judges interesting etc.) Every “position” will have to be justified and explained (in the listening guidebook for instance).

- The Soundscape can be naturalist (by wich we mean that no human activity is recorded, since the biotopes we will work in are often forged by men)
- The Soundscape can also be urban or reflect human activities (could we speak here of anthropophony ?) The rules of its recording are the same as the naturalist Soundscape.
- The Sound Heritage definition is way more vague, since we can't consider that every soundscape (naturalist or human) represents a part of our sound heritage.
But it is possible to accept the concept of « Sound shooting »: interview, talk, a selection of some global soundscape's components (a bird's portrait, a song recorded in studio or on the field, a dialect endemic to a specific area, a story or recital of experience related to a tradition or a specific area etc.).

The endemic nature of the sound heritage is probably the most important point here.

Delivering: every Sound recording will be delivered online (via tools like WeTransfer), with a factsheet and a listening guidebook. It has to be sent to AFEA (Portugal), who centralizes the recordings and verifies: the readability of the sound and visual documents, the translations in English and eventually asks for further information.

Factsheet: when delivered each recording has to come with a fact sheet, completed online. It is also recommended to join one or several photographs of the recording's situation in order to report the particularities of the field, the microphones' position, de distance between them and the source of the sound etc., when possible, also photographs of the subjects recorded (natural elements, animals, people, groups, objects etc.).

Listening guidebook: The recording has to come with another fact sheet highlighting the production's point. We have to keep in mind that in the end the Sound Recordings will constitute a corpus about soundscape and sound heritage. This corpus is meant to be used by teachers, instructors or activity leaders, who will need the recordings just as much as indications to listen to it, appropriate it and analyse it. The whole guide shall not exceed 1 page. Here are some themes that can be tackled:

- **Sound interest** (acoustic image's analysis in terms of spectrum, definition, depth of field, spatialization, dynamic etc.)
- **Naturalist interest** (what species are recorded – their names have to be written in the author's original language and in Latin -, biotope description etc.)

- **Ethnological interest** (linguistic aspects, local cultures, life's sounds, public events, the recording's surroundings)
- **Musical interest** (what the ear can perceive strictly in musical terms, disregarding the image and minimized listening)
- **Technical interest** (justify the technical choices, how they provide prospects for further uses)

Each of these ideas must be quite clearly developed. The guide has to be written in the original language of the author and must be translated in English to be published online.

Once all these elements are validated by AFEA, they're sent gradually to the GMVL to be published on the project's intranet. Only after the validation of the artistic counsel (formed by the artistic directors of the 5 structures), the documents are put on the official project's website.

Factsheet model to complete online

- **Sheet number** (section to be filled by AFEA)
- **Title of the sound recording** (frame to fill)
- **Name of the author** (eventually his mail address) (frame to fill)
- **Name of his structure and country** (checkboxes)
- **Genre:** naturalist soundscape or anthropophony (human activities' sounds – related to specific professional grounds or dialects – urban soundscapes, etc.) (frame to fill)
- **Date and hour of the recording** (frame to fill)
- **Duration of the recording** (frame to fill)
- **Original record's format:** 96Khz, 48Khz, 16Bits, 24Bits) (checkboxes)
- **Precise location of the recording** (frame to fill)
- **Brief description of the situation of recording** (frame to fill)
- **Technical features** (recorders and microphones used) (frame to fill)
- **Mode** (mono, **stereo M/S, phase stereo, intensity stereo**, multi track etc.) (checkboxes)