

## Summary: "Creative Sound Solutions" – Meeting #08

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The working Group meeting #08 took place on Tuesday, May 24, 2022, 14:00 – 15:00

### Agenda:

1. Webinars:
  - a. Follow-up on proposals and ideas from meeting # 06 including additional comments and proposals.
  - b. Proposals for possible speakers
2. Physical events during 2022
  - a. Meetings? Workshops? Others?
3. Collaborative projects, update of proposals, indication of possible project consortia
4. Other ideas for Danish Sound Cluster activities
5. A.O.B.

## Ad 1 Proposals for Webinars

#	Subject	Background
1	'Sound in virtual/augmented reality' (VR/AR)	Workshop – completed February 24 <sup>th</sup> , 2022
2	Dubbing challenges	Completed March 29 <sup>th</sup> , 2022
4	AI-based solutions	Postponed.
5a	Across boundary solutions, i.e. involve artistic perspectives in audio technical solutions. (the border region of sound of art and technical facilitation)	<p>Postponed until late H2, 2022</p> <p><b>Potential contributors:</b></p> <ul style="list-style-type: none"> <li>• <b>Jenny Gräf Sheppard</b>, Kunstakademiet,</li> <li>• <b>Stephen Mcevoy</b>, Kunstakademiet,</li> <li>• <b>Yann Coppier</b>.</li> <li>• <b>Stine Lyngedall</b> (contact Finn Agerkvist, DTU)</li> <li>• <b>Nicolas Becker</b>, Academy Award for Best Sound (“Sound of Metal”)</li> <li>• <b>Bjørn Jacobsen, Cujo Sound</b></li> <li>• <b>Morten Breinbjerg, Audio Design, AU</b> mbrein@cc.au.dk</li> <li>• Det Jyske Musikkonservatorium</li> </ul> <p>What technical challenges do artists face in relation to sound? Can content bring thoughts back into the technical environment, e.g. new types of needs to support developing sound art?</p> <p>Stine will try to get more hold of substance before next meeting in August.</p>
5b	Bringing creativity into your engineering work	Completed April 26 <sup>th</sup> , 2022

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5c	Mapping of current Danish status of multidimensional sound in education, research, movie generation, theater production, etc.	<p>Mapping activity of the 'landscape' of 'current Danish multidimensional sound in education, research, movie generation, theater production, etc.':</p> <p><b>AAU, Create</b></p> <ul style="list-style-type: none"> <li>Razvan Paisa rpa@create.AAU.dk</li> </ul> <p><b>AU, Institut for Kommunikation og Kultur - Afdeling for Digital Design og Informationsvidenskab</b></p> <ul style="list-style-type: none"> <li>Morten Breinbjerg, mbrein@cc.au.dk</li> </ul> <p><b>Den Danske Filmskole</b></p> <ul style="list-style-type: none"> <li>Rune Palving, rpa@filmskolen.dk</li> </ul> <p><b>Det Jyske Musikkonservatorium</b></p> <ul style="list-style-type: none"> <li>Natascha Barret? +45-7226 7400</li> </ul> <p><b>Det Kongelige Danske Kunstakademi/Laboratoriet For Lyd</b></p> <ul style="list-style-type: none"> <li>Jenny Graf Sheppard; jenny.graf@kunstakademiet.dk</li> <li>Stephen Mcevoy, stephen.mcevoy@kunstakademiet.dk</li> </ul> <p><b>Det Kongelige Klassiske Musikkonservatorium</b></p> <ul style="list-style-type: none"> <li>Jesper Andersen, Leder af Tonemester uddannelsen, jesper.andersen@edu.dkdm.dk</li> <li>Hans Peter Stubbe Teglbjærg, Leder af elektroakustisk komposition/komponist, Hans.StubbeTeglbjaerg@dkdm.dk</li> </ul> <p><b>Rytmsk Musikkonservatorium</b></p> <ul style="list-style-type: none"> <li>Lars Rex Christensen, teknisk ansvarlig, lach@rmc.dk,</li> <li>Søren Kjærgaard, Leder af forskning, soerenkjaergaard@rmc.dk</li> </ul> <p><b>Sonic College</b></p> <ul style="list-style-type: none"> <li>Lars Tirsbæk, ltir@ucsyd.dk</li> </ul> <p><b>Statens Scenekunstscole</b></p> <ul style="list-style-type: none"> <li>Ditlev Brinth, Leder af lyduddannelsen, dibr@scenekunstskolen.dk</li> </ul> <p><b>Syddansk Musikkonservatorium</b></p> <ul style="list-style-type: none"> <li>Mons Niklas Schak, Leder af filmkomponist uddannelsen/Komponist, mail@monsniklasschak.com</li> </ul> <p>Later, we may consider running an event, where active groups across the landscape of Danish multidimensional sound will be given the opportunity to present themselves in short video presentations.</p>
6	Intelligent microphones	Webinar completed February 23 <sup>rd</sup> , 2022
7	Multichannel headphones	Webinar completed January 11 <sup>th</sup> 2022

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8	Optimal sound environments for "large room offices"	<p>For background, see Summary of the Meeting #04 of the working group, 5 October 2021.</p> <p><b>Postponed to H2 2022 or H1 2023.</b></p> <p>One of the possible use cases is the new atrium at Sonic College in Kolding. A.P. Møller Foundation has funded 4 mio. DKK to Sonic College to a project, the "sound-embracing atrium". Part of this includes installation of 180 loudspeakers in the 5 storage heigh atrium that will serve as a huge sound lab including how sound influences people in their daily functions.</p> <p>Sonic College moves to the new premises in September 2022, and about that time R&amp;D related to the sound embracing atrium will also start. Results are not expected until 2023, but Sonic College invites DSC to run events at their new premises whenever convenient.</p> <p>Challenges relates to 'masking'/'no masking'. Surrounding noise/no surrounding noise, etc. Also related to acoustics of rooms, from where video meetings are broadcasted (poor acoustics creates listening problems for everyone in the meeting, except the person in the room with poor acoustics).</p> <p><b>Eddy will prepare an outline for a webinar in this area before next meeting.</b></p> <p>An additional angle to the topic is that sometimes it is evident that people supporting installing solutions related to sound recording lack basic skills in acoustics, although they are able technicians in relation to connectivity of audio systems.</p> <p>New standards for 'digital meeting boxes' etc. are emerging and could also be part of the webinar focus.</p>
9	Use of sound in museums	<p><b>Focus:</b> Use of sound in 'story telling' at museums.</p> <p><b>Time schedule:</b> Webinar in H2 of 2022, and "theme day" later, possibly 2023.</p> <p>For details see meting summary of meeting #05, 2021-11-24.</p> <p>Lars Tirsbæk and Birgitte Folmann will work with DSC in setting up the events. Due to current busy activities in relation to moving Sonic College, Lars cannot start efforts on this theme until after September2022.</p> <p><b>Potential speakers:</b></p> <ul style="list-style-type: none"> <li>• Anders Jørgensen, Stouenborg</li> <li>• Birgitte Folmann, Researcher, Sonic College</li> <li>• Person from e.g. H.C: Andersen Museum, Odense.</li> <li>• Stina Marie Hasse Jørgensen ("Helsingør Museum")</li> <li>• Other candidates as per above.</li> </ul> <p><b>Some details lack. Birger will contact Lars Tirsbæk to get the process rolling again</b></p>
10a	NGA ADM Immersive delivery	Completed on February 8 <sup>th</sup> 2022
10b	ADM Technology	Completed on February 15 <sup>th</sup> , 2022

#	Subject	Background
11a	<p>"Women for sound engineering"</p> <p>Electronic sound &amp; music, focus on females</p>	<p><b>Challenge.</b> DSC have problems financially in supporting events, where the focus is students. DSC can support SMEs but not students.</p> <p><b>Background for theme:</b></p> <p>General challenge that we have a poor gender balance in audio areas, i.e. too few females.</p> <p>Events will be inclusive/open to everyone but have an all-female focus/i.e. those who identify as female program. Include female students.</p> <p>Possible themes: music and sound production, spatial audio concert performances/formats</p> <p>Could possibly be hosted at <b>AAU</b> (for spatial concert event), one of the music schools for production. Or AirLab at <b>ITU</b>.</p> <p>Strong interest from <b>Sonic College</b> to be included. Have the same challenge (contact Lars Tirsbæk)</p> <p><b>"Scenekunstsolen"</b> is also a possible contributor. Currently 3 very active females (contact Eddy for names).</p> <p>Other possible contributors/interested parties:</p> <ul style="list-style-type: none"> <li>• "Det jyske Musikkonservatorium", DJM in Aalborg, <a href="http://www.musikkons.dk">www.musikkons.dk</a> ,</li> <li>• Syddansk Musikkonservatorium Esbjerg, <a href="http://www.sdmk.dk">www.sdmk.dk</a>,</li> </ul> <p><b>The topic will be postponed until Shelley is back from maternal leave. For financing, we will need to find financing from other sources than DEB and UFS.</b></p>
11b	<p>Podcast tools, approaches, and support with special emphasis on females</p>	<p>Given that a significant part of podcast production today is delivered by females, and where a deeper lack of sound production sometimes lack, it seems an obvious strategy to bring focus on improved production methodology and tools, to some degree also sound engineering support and not least point to bottlenecks, where tools lack, or emerging tools may fill the gap.</p> <p>Sonic College recently had two former female student that were awarded</p> <ul style="list-style-type: none"> <li>• The '2022 Sound Designer Prize'</li> <li>• The '2022 talent prize in Podcast'</li> </ul> <p>They could be useful to include in the activities.</p> <p><b>Lars Tirsbæk to provide names.</b></p> <p><b>Awaits discussion at next meeting.</b></p>
12a	<p>Game audio (for game applications)</p>	<p><b>Focus:</b></p> <p>A webinar or a workshop on game audio, including the involvement of game audio companies.</p> <p><b>Time schedule:</b></p> <p><b>2022 H2</b> (when the DSC secretariat overcomes current workload)</p> <p>Be clear on the objectives. Focus on the technical side of game audio or the creative side of game audio?</p> <p>Proposed speakers:</p> <ul style="list-style-type: none"> <li>• Rob Bridgett, Senior Audio Director, Canada,</li> <li>• Bjørn Jacobsen</li> <li>• Kristian Rømer @ IO Interactive</li> <li>• Simon Stevnhoved Rasmussen – Massive</li> </ul> <p><b>The heavy workload on the secretariat prevented that we had 'bandwidth' to handle this theme in 2022, H1. We will try to give the theme priority in 2022, H2, so that we can run an event in second half of 2022.</b></p>

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12b	Using game audio engine in other applications than gaming	<p><b>Time schedule:</b> H2 of 2022 or H1 of 2023</p> <p>Gaming engines are extremely powerful and e.g. in broadcast activities, game engines are taking over activities (today primarily in video, e.g. nVidia) that was previously handled by traditional processors.</p> <p>However, still an issue that only few people have experience with the obvious possibilities of using game engines for audio applications.</p> <p><b>Use applications:</b> e.g. in audio walk, creating virtual exhibitions (e.g. Yann Copier), etc.</p> <p>DTU has activities in the area based on machine learning (Nikolas Borrel-Jensen, <a href="mailto:nibor@elektro.dtu.dk">nibor@elektro.dtu.dk</a>)</p> <p>'Den Danske Filmskole' (Rune) has launched activities this semester, but use is still in its infancy.</p> <p>May be the Microsoft soundscape 3D audio experience (Soundscape App for iPhone) that enriches a blind person's perception of surroundings when walking in a city) fits the theme, <a href="https://blogs.microsoft.com/accessibility/soundscape/">https://blogs.microsoft.com/accessibility/soundscape/</a></p> <p><b>We decided to postpone the topic until late 2022 or early 2023 to find speakers that can have real experience in the topic area.</b></p>
13	Dubbing challenges II	<p><b>Postponed for further discussion to the meeting in August 2022, Lars Nørretranders feed back is essential.</b></p> <p>Dubbing is undergoing radical changes in current years. For example, in broadcast DR is now focusing heavily on podcast production, i.e. simple and fast production of content. Many people producing podcasts have no strong sound engineering backgrounds, they just want to be able to produce podcast easily and with a minimum of technical skills in the sound technology.</p> <p>Efficient tools are available and the market for such tools develops fast in current years, supporting improvement of even poor-quality audio raw material.</p> <p>However, the entire scene of production is changing rapidly, and a webinar could focus on:</p> <ol style="list-style-type: none"> <li>1. The entire work process using new tools such as Adobe Premier, Avid Media Composer, Black Magic editing, etc.</li> <li>2. Trends in support tools: Getting inputs from major suppliers of tools on what the trends are in tool technology and what can we expect for the coming years from the suppliers.</li> </ol> <p>The first area could possibly be presented by people from e.g. DR or TV2 or podcast companies, since they are already in a process of change, have experience and can enlighten others on, what the changes in working processes mean.</p> <p>The second area is also for people in broadcasting and other audio generating industries, i.e. podcast producers, trying to understand trends, i.e. what the tool developers are likely to bring to market in the next few years (enlighten us on their 'crystal ball' visions).</p> <p>Future trends may also be aired by people from university, e.g. DTU (Nikolas Borrel-Jensen, <a href="mailto:nibor@elektro.dtu.dk">nibor@elektro.dtu.dk</a>) or others.</p> <p>The industry of traditional audio content suppliers faces significant changes in working processes, markets, and uses of tools. That is what the Webinar should try to address.</p> <p>Lars Nørretranders will provide names for area 2.</p>

#	Subject	Background
14	Ethics in audio production	<p>The industry in audio production is, as other sectors, now facing severe issues on ethics in producing content as a result of technological progress. Modern tools, and tools likely to emerge in coming years, will support generation of audio content far beyond what we are used to, even can imagine today, and significant elements of “Fake content” are likely to emerge, actually already sticks is dirty head up.</p> <p>In dramatizing events, clips of historic audio are merged into a different context to support the dramatizing event. AI supported speech allows generation of speech of persons that are non-original. It is now possible to generate the voice of e.g. deceased people, etc. Technology improvements support issues that were never before realistic. Where do we draw the red line?</p> <p>The audio industry at large, knowledge institutions and others should start discussions on how to face such dramatic changes in content production. We need to start the dialogue on ethics. A theme that we need to nurture further.</p> <p>A DR journalist e.g. lost his job because of modifying the timing of a shot in a production (Jeppe Nybro).</p> <p>AI solutions like Alexis are listening in specific ways to specific issues and that has been debated a lot in recent years.</p> <p>Further, the topic may lend itself better for panel discussions rather than traditional webinars, etc.</p> <p>Block-chain technology has been employed in some instances to handle “fake new”, e.g. reported by New York Times.</p> <p>In education, the issues are also aired in dialogue with students, e.g. at Sonic College. In podcast the problem is often surfacing.</p> <p>Difficult to draw up an event strategy at this point in time, but the WG members are encouraged to think of the issue and possibly also research the topic in their own organizations.</p> <p>Possible contributors:</p> <ul style="list-style-type: none"> <li>• ETHOS lab, ITU (Stina will check)</li> <li>• Morten Holm, tonemester (sound in film in India)</li> <li>• Kyogu Lee, Professor, Principal Investigator, kglee@snu.ac.kr , see also <a href="http://marg.snu.ac.kr/marg_people/">http://marg.snu.ac.kr/marg_people/</a></li> <li>• Thomas Damkjær Petersen, Chairman, IDA Member of SIRI commission)</li> </ul> <p>At the next meetings, we will take the issue up again and try to find a good formula for getting optimal focus and event strategy on the issue of ethics in audio.</p>
15	Indoclimate	<p>DTU is submitting a Horizon 2022 application together with Royal Institute of Fine arts.</p> <p>The topic is indoclimate, which focuses on sound monitoring, ventilation, CO2, acoustics, etc.</p> <p>If the project receives funding, there may be content for a webinar.</p>
16	Women in sound	<p>Additional focus on “Women in Sound”, see also point 11. a.</p> <p>Stina will assess if we can focus on a different approach on the topic.</p> <p>In the UK there is an organization “WICE” (Women in sound) that may serve as an example (Morten Brandstrup).</p>

## Ad 2.: Physical Events (H1 of 2022)

- **Sound Day 2022**  
*Will take place on:*  
*November 9, 2022,*  
*at DTU SkyLab, Centrifugevej 374, 2800 Kongens Lyngby*

## Ad 3 Collaborative projects, update of proposals, indication of possible project consortia

A new call for collaborative projects under DSC has been announced with deadline for application in August, 2022.

Now is a good time to start building consortia for upcoming collaborative projects. Experience show that it takes time to form consortia. Often the knowledge institutions are initiators since they in contrast to companies can obtain funding from DSC and thus have the greater incentive. However, a consortium should focus on projects that will be essential for the participating private enterprises.

If seed funding from DSC is seen as important, time is now to get started.

It is recommended to contact the DSC secretariat early on, partly to obtain counselling on what is possible and what needs to be included in an application, partly to obtain assistance in finding partners for a consortium, if that is an issue for establishing a project application.

## Next meeting

**Tuesday August 30th, 2022, 14:00 to 15:00**



## Appendix 1: Participants in the meeting

Birger Schneider	CHAMAJ Consult ApS	Director/owner
Cheol-Ho Jeong	DTU	Assistant professor
Eddy Bøgh Brixen	ebb-consult	Consultant, owner
Morten Brandstrup	TV2 Danmark A/S	Head of News Technology
Rune Palving	Den Danske Filmskole	Head of "tone meister" education
Stefania Serafin	AAU-CPH	Professor
Stina Marie Hasse Jørgensen	ITU	PostDoc
Torben Vilsgaard	Danish Sound Cluster	CEO
Stine Hundahl Villadsen	Danish Sound Cluster	Project Manager