

# SONIC CITIZENSHIP

DANISH  
SOUND  
DAY ©  
2022

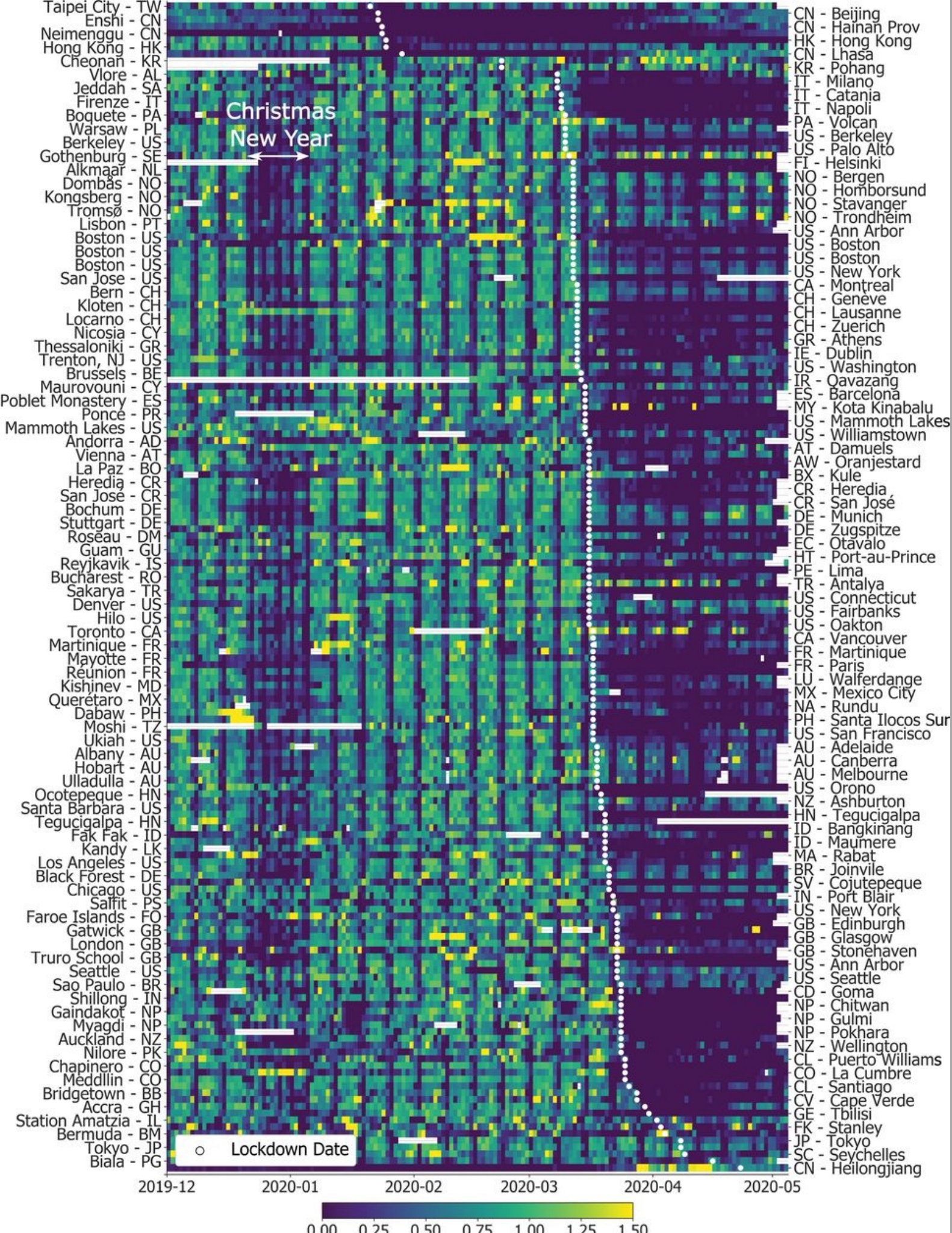
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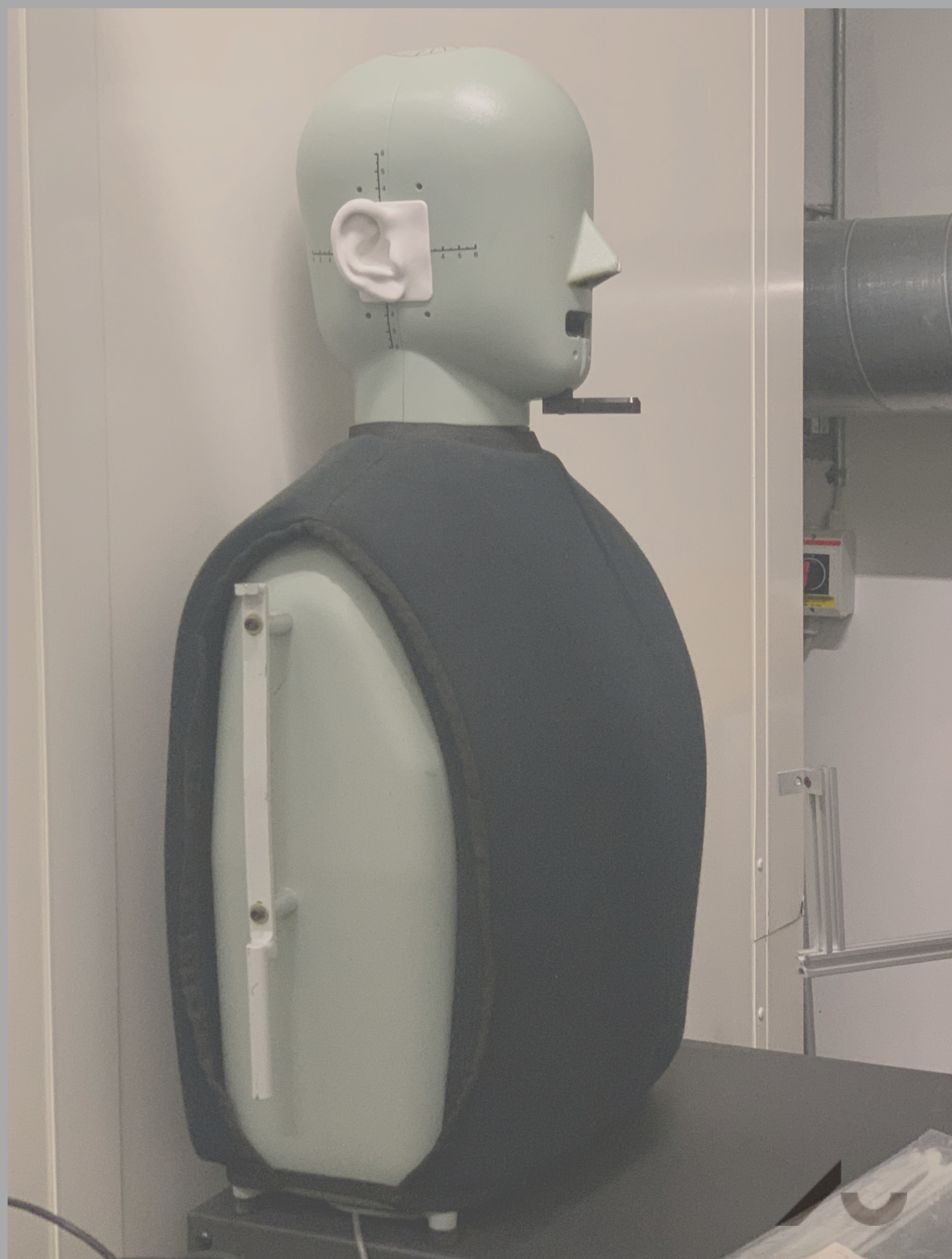
Global temporal changes in seismic noise. Daily global median is plotted, normalized to percent variation of pre-Covid lockdown baseline and sorted by lockdown date. Each line in the image corresponds to a seismic station. Data gaps are shown in white. Location and country code are given for each station. From Lecocq et al. 2020. Reprinted with permission from AAAS.





The idea of a  
“normal” listener

“Acoustics –  
Normal equal-  
loudness-level  
contours”  
ISO 226: 2003







John Drever: Auraldiversity





# Sonic Citizenship

- National citizenship (statsborger) = legal right
- Fellow citizen (medborger) = something practiced and uphold on a daily basis in relation to other people.
- A sonic citizen (en lydlig medborger) = something you perform in relation to other people and the community to which you belong.





# How do we practice sonic citizenship?

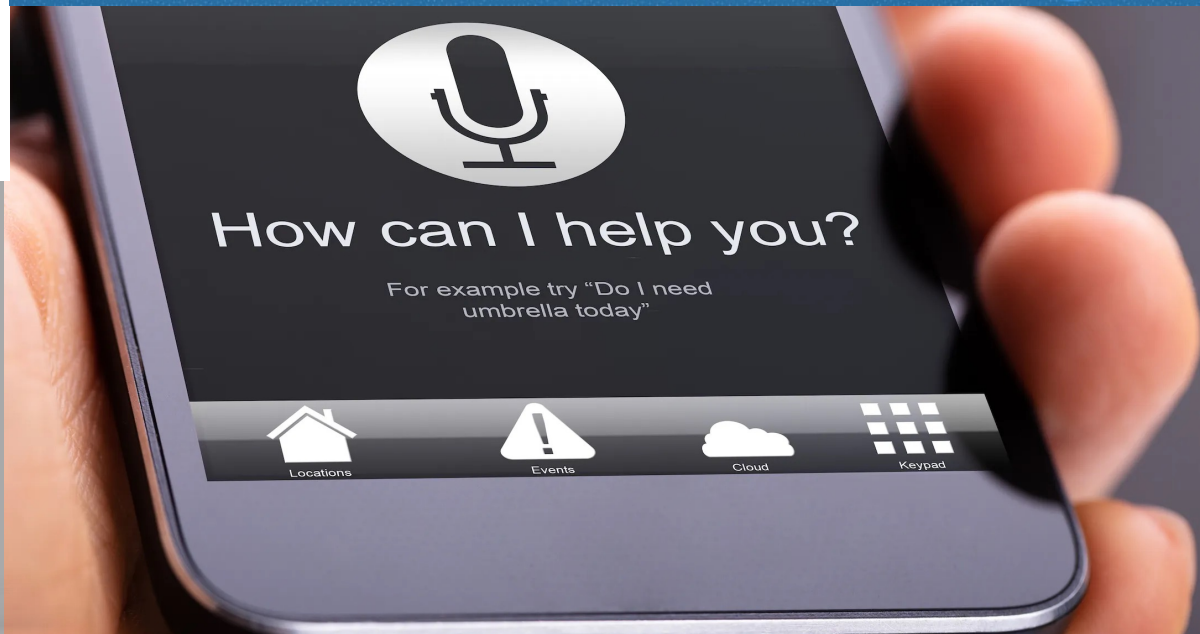
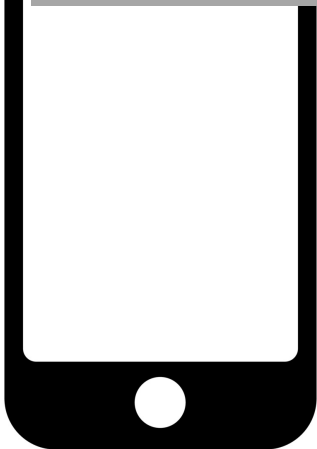


- Through communal singing, making music
- Through the daily rhythms of our lives.





Through (audio)technologies, which increasingly becomes agents of sonic citizenship.





# Sonic Citizenship



William Hogan, The Enraged Musician, 1741.

Trans-liminal sound:

- Annoyance (Noise)
- Information on social formation, “rhythms of the day” – on the life that surrounds us



# Responsible innovation

- Taking responsibility for how research and technological development affects and potentially impacts the environment and society as such.
- As developers of audio technology what responsibility do we have – what are our ethical demands?





**“Guns don't kill people, people kill people”**

Slogan for the National Rifle Association of America.





*“He who gets a hammer in his hand  
sees nails everywhere”, Neil Postman*



**Painting to Hammer a Nail In, 1961 - 1988**  
Yoko Ono



If it can be turned up to ten  
..... , it will



Soundboks (photo: Jens Thaysen)





- What we argue for is to take responsibility for how the audio-technologies we develop affect and impact society.
- As technology producers we perform sonic citizenship and as such we must be concerned about how the technologies we produce makes people interpret and act on their surrounding, i.e. the context, community and society of which they belong.





# Sonic Citizenship

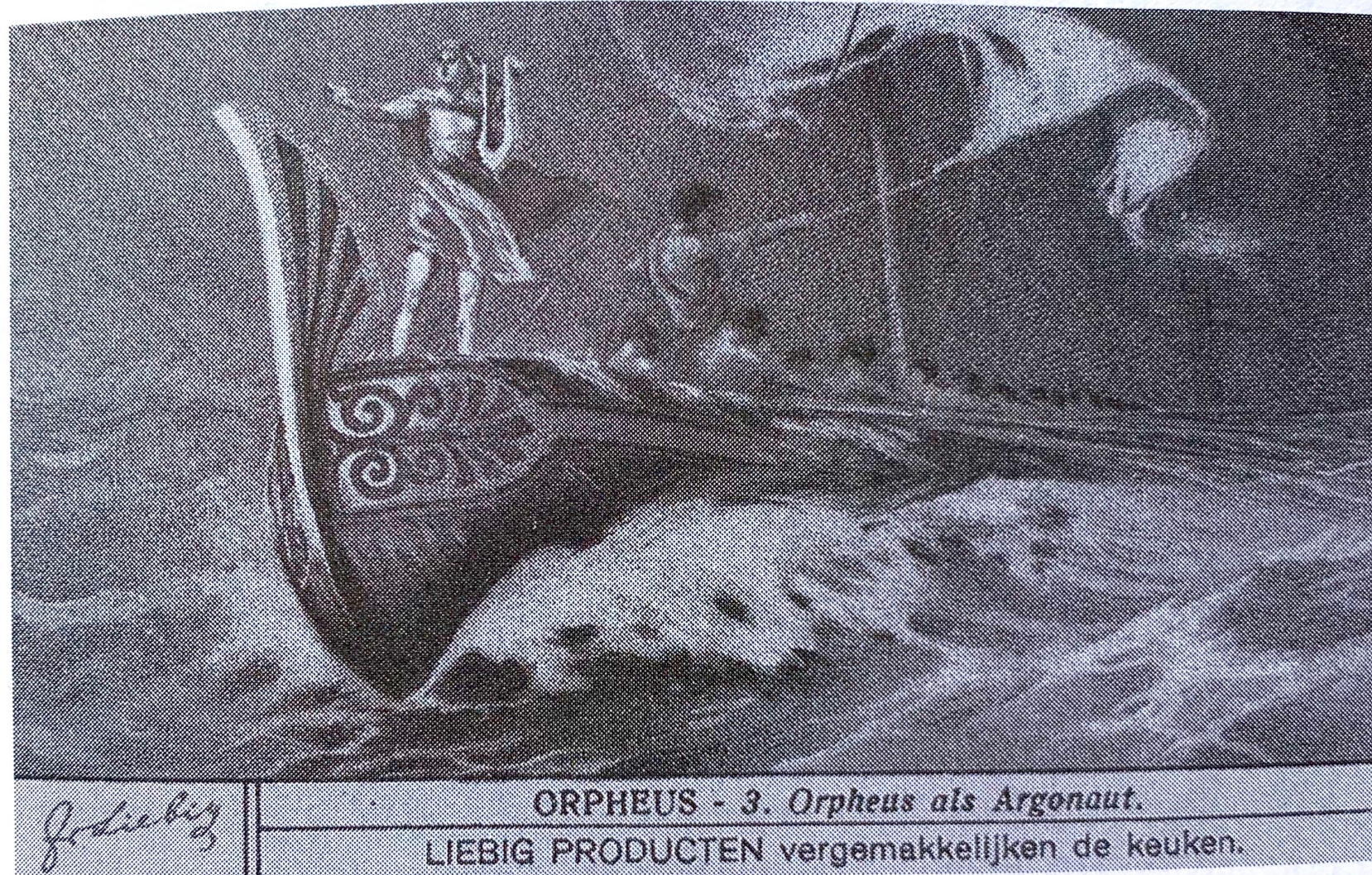
- We call for an anthropology of sound where we care for how the technology we produce “enters the world”.
- This calls for understanding:
  - how (audio)technology is culturally used
  - The context\* of which we develop for
  - The impact and affect technology have on people and society.

\* The context here includes not only sonic parameters, but also non-acoustic factors that cover the complex interplay between the multisensory context and our listening skills, as they are given through our physiological, cognitive and emotional state.





From *hearing what we want*  
to *wanting what we hear...*



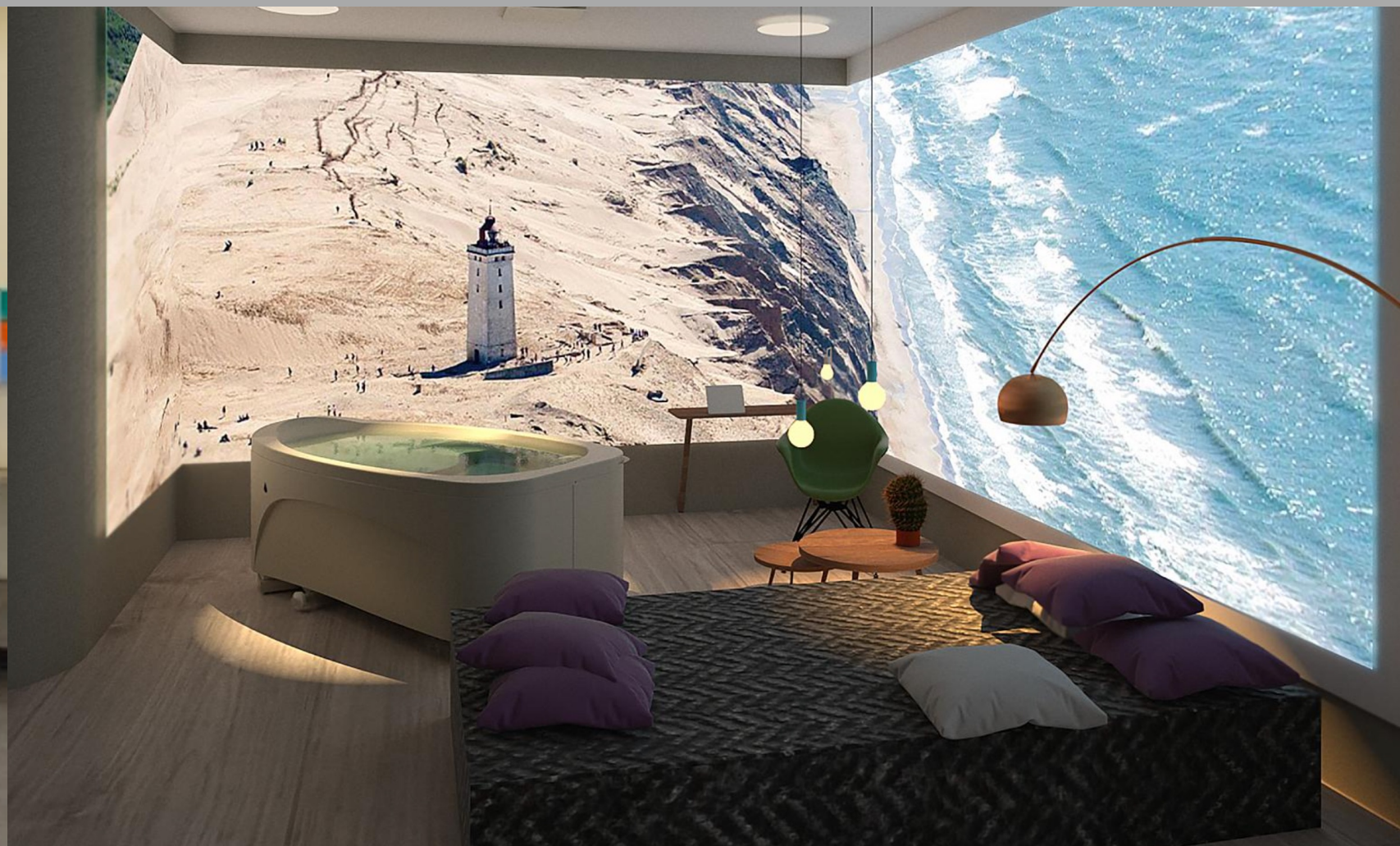
**Figure 1.3** Orpheus fighting sound with sound to create a safer space.

Orphic and ritual technologies in Mack Hagood: “Hush – Media and Sonic Self-control” (2019)





# Sensory Delivery Rooms at Region Hospitals North and Mid





# Nordjyske Sansefødestuer





