

Ultra-red

FIVE PROTOCOLS FOR ORGANIZED LISTENING

with variations

2012

FIVE PROTOCOLS

FOR ORGANIZED LISTENING

Introduction

RECALLING THE CANONICAL LISTENING EXPERIMENTS OF MODERNISM by John Cage, Cornelius Cardew, Fluxus, Pauline Oliveros, Pierre Schaeffer, R. Murray Schafer, Hildegard Westerkamp, and many others, each had its own protocols. Experimental scores, chance operations, event-scores, and instructions organized the various listening procedures. As conceptualized by the modernist avant-garde, protocols for listening gave priority to transforming auditory perception. Listening, however, stopped short of taking action to transform the world one perceives.

But there exists a counter-discourse of improvised listening linked to collective practice. As creative musician George E. Lewis reminds us, that practice invokes the histories of the struggles for freedom. Bending our ear to those histories, what protocols for listening might be composed within an accountability to struggle whether it is the constitutive processes of anti-racism, gender or sexual liberation, anti-capitalist autonomy, or the preferential option for the poor? Those struggles already involve their own practices wherein listening enacts solidarity and dialogue. The protocols for such listening produce not only consensus but also dissonance; the multivalence of subjectivities. Learning to listen is the intentional task of solidarity; listening in tension.

This workbook contains five categories of protocols for collectively performed listening procedures composed and studied by the international sound art collective, Ultra-red. Scanning the workbook readers will notice that the categories are not equivalent in status. For example, the category of fieldwork protocols marks a phase in a politically committed sound inquiry; what Ultra-red has termed, *militant sound investigation*. While fieldwork occurs as part of an overall strategy, sound walks and listening sessions can prove as generative in the early phases of collective reflection as when a group moves from reflection to critical analysis.

The workbook concludes with allusions to protocols that address the production of cultural objects. These objects are composed from and function within socially complex procedures, such as listening sessions. Composing a sound object, poem, or collage (as well as a video, painting, photograph, etc.) are still pedagogical episodes for the ear, codifying an analysis of historical contents and materials. That is just a beginning. The sound investigation moves from organizing objects to organizing collective listening as initial steps toward trying out an analysis in action. Each step impacts the conditions for the next while haunted by what came before—a history signified in the null phase, the “0” that begins every protocol.

The categories in this workbook arise out of a particular moment in Ultra-red’s research. Over the three years of 2009 to 2011, the invention and testing of procedures occurred in disparate contexts including brief encounters with groups of people, engagements lasting a year or more, and in long-term processes of those base communities wherein we anchor our accountabilities. In recognition of the diversity of contexts, we provide the reader with variations on the listening procedures.

Accompanying the text-based protocols, readers will also find short annotations. Written by Ultra-red members involved in composing and

facilitating the protocols, each annotation briefly registers some of the challenges that shaped the structure and language of the protocols, and also addresses the event's impact. Additionally, we have selected one annotation per category for a more detailed case study. The case studies go into more depth about the aim of the inquiry and background of participants. We hope this will give readers a fuller sense of Ultra-red's process but also of the contingent nature of sound research. The concluding protocols for objects are represented entirely by examples.

Rather than promoting specific rules about sound inquiry, the protocols compiled in this workbook remind us instead of the important dialectical rapport between open attentiveness and intentional commitment. Without that dialectic, listening procedures can fall dangerously into rigid formalism or aesthetic experience for its own sake. A protocol is not a formula. Neither is it the procedure itself. Rather, it is a record and a catalyst for collective reflection, analysis, and action to come. It is an idea whose meaning will have been produced at the scene of reception; sound that will have resonated in embodiment. Hence the question, "What did you hear?" becomes itself a protocol—the primary protocol—that choreographs an inquiry.



Listening is never natural. It requires and generates literacy. Since it puts subjects into relation with each other and with the world, listening has the potential to contribute significantly to the constitution of collectivity. Yet the constitutive process far exceeds any listening procedure in and of itself. Organized listening procedures and their protocols can, however, affect transitional moments in political organizing. Over the years Ultra-red have found four moments where listening procedures can make such a contribution:

First, a listening procedure can assist a group of people in the early stages of organizing themselves, helping them to identify themes (e.g. contradictions) for collective inquiry.

Second, after completing an initial collective action, a group of people can use a listening procedure to assess what they have learned and to identify the next phases of inquiry.

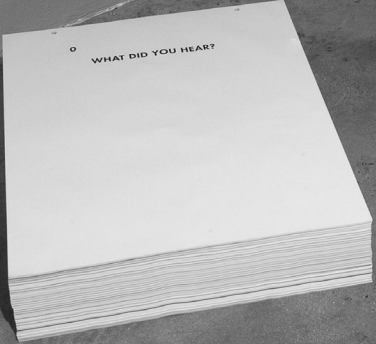
Third, after being active for many years, a group can use an organized listening process to reflect on the historical terms of the struggle and test those terms against the current reality of lived experience.

Fourth, a listening procedure can help facilitate an encounter between two or more groups of people exploring the potential for collaboration.

There is a saying among Ultra-red members that some times the fastest way to get somewhere is to slow down. This sentiment captures the dialectical tension between the crises against which we react and our actions that bring the status quo (even the status quo of activism) into crises. In militant sound inquiry, the urgency and impatience behind a research team's political concerns transform into a desire for time and then into a certainty of time. The form and content of the procedure becomes embedded in concrete historical conditions and material circumstances that cannot be presumed. Similarly, a listening procedure should not be confused for direct political action that puts an analysis on trial. Although not identical, the one without the other signals a retreat from militancy. In our experience, this risk has real consequences for the bonds of trust secured or shattered by asking the question, *what did you hear?*

We offer this workbook to our readers as an invitation to join us in creating, analyzing, and activating the affective landscape of solidarity. For what is the aim of a militant inquiry but world-making.







WHAT DID YOU HEAR?

A few years ago, rather than asking people simply to listen to what we had made, we began asking, “What did you hear?” The modesty of this query belies the labor of shifting the foundation of Ultra-red’s practice from the terms of music (e.g. aesthetic evaluation and the organization of sound) to those of listening—the relationship between intention and perception. This shift was necessitated in part by the still unsettled correlation between our aesthetic and political interests and orientations.

Rather than ending with representation, we begin with representation. Then, “What did you hear?” The question enters the object into a relationship, an interrogation. When the representation is about to close in on itself, we restate the question or displace one object with another. As a second consequence of asking “What did *you* hear?” we situate our sound practice in relation to specific constituencies, locations, conditions and concerns. Most importantly, we organize listening as a collective rather than as an individual procedure—listening as a relation to an other.

Finally, and perhaps most difficult to discuss, is the tense of the question: “What *did* you hear?” There is an acoustic action, the attention that bends to it, and then the question, “What *did* you hear?” What we heard was our encounter with the object. Our responses to the question teach us, in part, the terms of that encounter. The articulation of these terms provides the foundation for a political analysis. Thus, rather than only paying attention to what the sound represents, to what it indicates or means, collective organizing benefits from a rigorous understanding of how we tender our attention, of how we listen. [Sember]

Opposite: “What did you hear?,” installation view, offset print, 50 sheets each flip-chart tablet, 27” x 34”, unlimited edition. Photograph by Pato Hebert.



II.2 Hector Xtravaganza follows the listening protocols in the Ultra-red exhibition “Vogueology: Ballroom Archive & Oral History Project,” Aronson Gallery, Parsons The New School, New York, 18 November 2010. Photograph by Gerard H. Gaskin.

II

PROTOCOLS FOR FIELDWORK

In the context of a sound investigation, fieldwork always involves a constitutive process—a process by which a group is composed. We can describe that process as learning to accompany something undetermined, something that the research will become. The composition of the group unfolds and alters through phases. Likewise, the field of investigation emerges through thematic and institutional transformation.

From the first step, fieldworkers stand on accountability to their respective commitments and communities. The researchers issue an invitation: Teach us your story. The investigators also listen to each other. Based on preliminary listening, including descriptions and desires, theory and urgency, the investigators formulate a question: *What is the sound of ___?* The investigation goes in search of that sound by organizing collective sound walks. From the dense aural tapestry of urban or rural space, the researchers generate sound objects. Along the way they learn to use recording devices and audio software. They experiment with how to compose the field. The researchers organize listening sessions for their own group and for people from the community. Through all these actions, the team learns to listen as a method of research and organizing. As the investigators render more precisely their arguments, the investigative question deepens and expands.

In subsequent phases, the research team addresses their question to other researchers, organizers, and friends; to all who will come to listen. New questions emerge and another element moves into the foreground: The research team becomes the background. The preliminary listening of fieldwork concludes the moment the community issues an invitation and a research question of their own. [Bojadžijev and Türkmen]

/ PROTOCOLS FOR FIELDWORK / have been composed by Ultra-red for mapping a field in advance of beginning a sound investigation. [Dundee , 11. 2009 – 07. 2010]

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- 1 Convene a listening session with people from various constituency groups contacted through local networks. Begin the session by introducing everyone in the room. Play sound objects from past inquiries. Open discussion to identify a question that can guide further inquiry. One example of a thematic question is: What is the sound of community organising in this city? [90 min, 06. 12. 2009]
- 2 Visit with local constituency groups to describe for them the process of the sound investigation. Test responses to the thematic question. [25 – 31. 01. 2010]
- 3 Invite the same local groups and individuals from the artist community to participate in a thematic encounter. After introductions, initiate a discussion about the theme. Participants make commitments to produce sound recordings based on the theme for the next listening session. [120 min, 20. 02. 2010]
- 4 Hold informal onsite workshops with the constituency group members. Assist them in recording sounds that respond to the theme. [22 – 26. 02. 2010]
- 5 Convene a listening session with constituency group members and individuals from the local artist community seated around five tables. All sound objects are based on recordings made by the constituency groups. In the end, the participants commit to further investigate the theme. [90 min, 27. 02. 2010]
- 6 Ask the constituency groups to describe how the investigation would be useful for their organisation and the theme they wish to further research. Schedule the next phase of the investigation. [18. 07. 2010]

II.1 protocols for fieldwork, Dundee variation
annotation by Chris Jones and Elliot Perkins.

1 / 2 / 3 / An unfamiliar place; no links to local communities; the inviting organisation has neither base nor constituency there; no clear question, need or demand is manifest.

Dundee fieldwork negotiated these difficulties whilst grappling with a letting-go of certain Ultra-red orthodoxies. Traditionally Ultra-red works in contexts already involving communities in struggle with sometimes clearly articulated but often less well formulated thematics for inquiry. While individual Ultra-red members are involved in community organising in their respective localities, constituency-building is not a role which Ultra-red, as a collective, assumes. It was necessary to devise a protocol which accommodated this concern yet could make space for participants to find collective investment, discover commonalities and identify shared urgencies and stakes on their own terms.

4 / Numerous visits to community groups; understand the work, relationships and practices of each potential participant group; introduce ourselves; outline the investigation process.

Much of this bore no fruit. Ironically, Ultra-red's principal collaborator was a group then still unknown to us who apprehensively attended our first Encuentro driven by a desire to seek new collaborations and a clear commitment to collective process and the necessary accountabilities.

This is key to understanding where these protocols would lead us in the lack of any apparent shared stakes. The invitation in this sense became its own object of inquiry: who invites who? To what and on whose terms? And what do we make of and do with this "empty space" in which accountabilities, desires, scepticism and resistances would only become clear later when more focused, developed thematics were established. This "empty space" then became the space that produced a found accountability to each other, a necessary component of group process that arguably prefigures the articulation of any particular investigation subject.

5 / 6 / Delicate fieldwork, subject to stops, starts, moments of wonder and crisis; devise four further protocols for four Saturday sessions during August 2010.

This tentative mutuality which enables those in process to apprehend some notion of themselves as a collective subject, to speak of an us, would later help us to overcome moments of crisis which, without this sense of accountability, would surely have proven insurmountable.

/ PROTOCOLS FOR FIELDWORK / have been composed by Ultra-red for mapping a field in advance of beginning a sound investigation. [New York, 08. 2009 – 12. 2010]

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- 1 The investigation team determines to which community they are accountable and why. Build trust by listening and being present consistently, patiently, and generously. This grounds a commitment to and the terms of an investigation's processes. [08. 2009]
- 2 Over time meet with friends in the community. Ask them what organizing is taking place and what work may benefit from an investigation. Identify collaborators for the investigation team; people with a commitment to the process. [16. 01. 2010]
- 3 Invite community members to an encounter. Following a listening procedure, initiate a discussion about the theme. One example of a thematic question is: What is the sound of community organizing in this community? [120 min, 08. 05. 2010]
- 4 Record oral history interviews with a range of community people, including activists, and scholars. Practice by recording the oral histories of each other. [11. 06. 2010]
- 5 Listen to the oral history recordings as a team. Working closely with team member(s) from the community, select statements that amplify a common theme, a thematic contradiction, or an important new theme. [08. 2010]
- 6 Invite community members to attend a series of listening sessions where they will be presented a variety of objects for reflection; ephemera, photographs, video, music, fashion, and scholarly literature combined with selections from the oral history recordings. Provide plenty of food. [120 min, 11 – 12. 2010]

II.2 protocols for fieldwork, New York variation
annotation by Robert Sember.

The fieldwork for the Vogue'ology project in New York City can be organized into two phases.

The first dates from late 1990 when a dancer I was dating took me to the Hudson River piers. This was an important gathering spot for the city's queer community. One section of the piers was occupied by African American and Latino/a youth. They introduced me to the House|Ballroom scene, which has become the primary constituency for my work with Ultra-red. Over the next ten years I approached the Ballroom scene from a number of perspectives. I began with a cultural studies perspective, specifically theories of "gender performativity." Then, as a public health researcher I brought an ethnographic awareness to my interactions with the scene. Finally, in 2000, while teaching HIV prevention strategies to a group of youth from the scene, I asked what it is we should learn together. This initiated a pedagogical approach to the collaboration.

The second fieldwork phase began in August 2009, when I consulted friends in the scene about organizing an Ultra-red investigation. We saw a need for the community to organize in response to some deeply rooted crises, beginning with the profound impact of the AIDS crisis on the community. Ultra-red's approach was a way to help with that organizing work. An early commitment to addressing the scene's relationship to other struggles, particularly feminism, anti-racism and anti-poverty movements, and the investments and practices of radical black and Latino/a artists, was manifest in a Ultra-red facilitated discussion between feminist scholars and students and members of the Ballroom scene. This made clear the scene's particular approach to gender politics as a collective practice and raised questions about the scene's history. Arbert Santana Evisu, a member of the Vogue'ology group, and others in the team began recording oral history interviews with members of the scene. Extracts from these recordings featured prominently in two exhibitions—one at BAK, basis voor actuele kunst, in Utrecht and the other at Parsons The New School in New York—that defined a series of investigative themes. This marked the end of the fieldwork phase of the project for we had confirmed the viability of our investigation. Arbert died in early 2011, which has had an enormous impact on our work. The Arbert Santana Archive and Oral History Project remains a key component of work that will continue indefinitely. Essential to all this work is the friendship and solidarity that comes with time. And beneath that is love. We can call this "accountability" or the commitment and responsibility to a constituency.

/ PROTOCOLS FOR FIELDWORK / have been composed by Ultra-red for mapping a field in advance of beginning a sound investigation. [Berlin, 2009 – 2011]

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- 1 The investigation team determines to which community they are accountable and why. This is not a principle or normative but a condition of the investigation itself. It grounds the commitment to and the terms of the investigation's processes.
- 2 Over time meet with friends, whether artists, activists or researchers, from one's network within the community or struggle. Listen for connections to groups or individuals who may be open to collaborate on an investigation.
- 3 Conduct a number of informal first meetings to get a sense of the possible productivity of a particular situation. Identify collaborators for the investigation team; people who have a commitment to the process.
- 4 Discuss the trust necessary within the team as well as between the team and the community. The investigation can affect the team as much as the collaborators, opening up their analysis and the image that they have of themselves. Every political process may at some point come into crisis. This crisis can become the basis of an investigation and an opportunity for change, be it political, social, or subjective.
- 5 Invite people from the community to attend a first listening session by announcing a preliminary question relevant to the community. Provide plenty of food. One example of a question used for an invitation is: What is the sound of anti-racism?

II.3 protocols for fieldwork, Berlin variation annotation by Manuela Bojadžijev and Ceren Türkmen.

The Berlin protocols for fieldwork are the result of a three-year investigation. The fieldwork for the Berlin group began in 2009 with an initial composition of the group. The process of organizing ourselves as well as of determining a field of investigation has been a long and open process of changing personnel, themes, and investments with art, educational and political institutions.

We began by meeting in a conversational atmosphere upon the invitation of Ultra-red member, Manuela Bojadžijev. By listening to our respective political commitments to social, anti-racist and feminist movements, our experiences, differences, commonalities, analyses, and knowledge resonated amongst us. We initiated our procedure with a question.

What is the sound of anti-racism in Berlin?

At a time of capitalist crisis we embarked upon an investigation into the proliferating forms of racism. We wanted to understand the immanent contradictions when racism intervenes in current social struggles; how racism transforms those struggles or may transform them in the future. This line of inquiry demanded an examination of the specific relationship between racism and capitalism. We intended to address these problems by organizing a collective and collaborative analysis of the struggles against racism in Berlin.

Using sound investigation we hoped to situate the production of knowledge by and for communities in struggle.

The research began by conducting sound walks, recording specific places and events, and organizing collective listening sessions. Through those steps we learned how to use digital audio recorders, how to compose and edit sounds and the field itself. We learned to listen as a way to research, making it possible to develop an analysis and arguments. Listening also became a way of organizing. We learned to contextualize our investigation within the very historical conditions that could not be presupposed. Attending events and meetings we not only encountered what we wanted to hear but it allowed us to pose our question to researchers, activists, artists, and friends. We shared our experiences of what we had heard. In other words, we began by being with our field.

As the Arab Spring, the Occupy movement, and the M15 anti-austerity mobilizations in Portugal and Spain appeared on the global stage, ruptures began to reverberate in the local environment. We heard a mixed chorus of voices organizing protests across Berlin. We began to witness the sounds and sights of

the crisis. In the wake of such shifts in the political landscape, we began to ask ourselves, what subjective positions do we occupy within these social changes? And how might those positions condition the formation of an investigation? These reflections led Manuela Bojadžijev and Ceren Türkmen to revise the initial Ultra-red investigation, even to transform our investigation team. Against this backdrop, a new question emerged.

What is the sound of the crisis?

A sound walk to Occupy Berlin compelled us to reformulate our investigation. In such times, our times, previous forms of social reproduction transform into new realities. These new realities—a new phase of capitalist accumulation—were finding expression in rising rents and evictions, austerity measures taken by politics, bail outs, moves to seal off the borders at the margins of the European Union, and new racist formations. Racism began to be constituted anew. Consequently, our initial question reached its limits.

For us to listen to the diverse sounds of crisis we had to become many. In 2012 an opportunity arose to embark on a new project due to Manuela's engagement at the Institute of European Ethnology at Berlin's Humboldt University. We developed a year-long seminar on researching the crisis. A collaboration with visual anthropologist Michael Westrich allowed us to expand our auditory practice. Together with Michael and twenty graduate students we investigated the sounds and sights of the crisis. This, we were aware, was an impossible question with a largely speculative function.

We began again by listening

Working individually or in pairs, the Humboldt students developed sixteen investigations into the crisis. Their research took them to locales as diverse as the expressions of the crisis; to Portugal, to Europe's borders in Cyprus, finance education in New York, and even on a translocal level to Athens, Rome, Barcelona, Madrid, Ljubljana, and Berlin. At the writing of this annotation, these investigations continue. One such inquiry conducted by a student echoes Ultra-red's initial research into the sounds of anti-racism in Berlin. Turning to the social struggles against austerity, Sabrina Apicella has researched the consequences of that resistance for anti-racism. Can we hear anti-racist sounds within those social struggles? To initiate her Berlin-based investigation, Sabrina organized sound stations at anti-racist festivals, captured anti-racist sounds in the mundane landscape of night buses, and followed organizing practices in the city.

Both Sabrina's fieldwork and our own has resulted in a special focus on the Berlin neighborhood of Kreuzberg. Since the 1970s, Kreuzberg has been home to diverse

social, cultural, and political Left groups and practices. Today, the area remains popular for migrants and the non-migrant popular classes. Within the current capitalist procedures of gentrification, Kreuzberg has become home to creative young people from all over the world and a home for those migrants fleeing Europe's crisis-marked periphery. In the meantime, developers have transformed large sections into upscale neighborhoods and a tourist destination.

Watching the transformation of Kreuzberg take place at an accelerating speed, we find ourselves continuously discussing the changes with friends, neighbors, and strangers. Rising housing costs have forced the poor, especially migrants, to move away. This mass displacement has started to find a vocal expression loud enough to organize the silence.

In May 2012 tenants living in housing adjacent to the Kottbusser Tor metro station in Kreuzberg squatted a public square. The protestors adopted the name Kotti & Co.—Kotti, short for Kottbusser. The “and company” in the name indicates their intention to become many.

Soon after the protest camp began, Berlin witnessed numerous demonstrations involving a variety of groups opposed to gentrification and promoting the struggle to reclaim the city. Demonstrators convened at different places around Berlin, speaking out in various voices and languages. As the protest groups moved through the city, a contingent of undocumented refugees converged with a demonstration against the displacement of residents in the predominately migrant neighborhood of Neukölln. Finally, the groups united with the Kotti & Co demonstration up the road from Neukölln. Protests similar to this one took place in the city on a regular basis, allowing protestors to begin a dialogue with neighbors, activists, academics, politicians, and even tourists. These actions have built the foundations for a public forum to discuss the future of social housing in Berlin.

Listening to the Kotti & Co. campaign we begin to hear how crisis meets racism. We can hear how the anti-racism struggle might depart from its own internal crisis and enter into a new grammar of anti-racist protest. It is this sound that resonates with us for what we will explore in the future.



III.3 Sound walk in Oslo Central Station, part of Ultra-red's second "Goruddalen Sessions," hosted by Fritt Ord and Kunsthall Oslo, 20 October 2010. Photograph by Anders Bergersen.



PROTOCOLS FOR A SOUND WALK

Often used at the beginning of an investigation, a sound walk provides an accessible means for a group of people to enter into the interaction of experience and reflection. The physical act of connecting one spatial ambience with another parallels the discursive act of weaving disparate perspectives and memories.

The sound walk draws on the expansive field of ambulatory practices in avant-garde art and spatial politics. Ambulatory practices move between reception and action in everyday life; abstracting familiar patterns of movement to see what has been over-looked or listen to what has been under-heard. But not all walks are alike. We relate the sound walk to Argentina artist Eduardo Molinari's "Walking Archive." Neither nomadic nor wandering, Molinari describes how he "goes from one place to another, one person to another, one generation to another, carrying—like mules—power/memories, burdens that are viewed as valued and even secret, through territories that are difficult to move through, and creating a concept of movement in which it is essential to know when to move and when to stop."

In the words of sound artist Terre Thaemlitz, "Routes not roots." This differentiation aligns the sound walk with political organizing wherein organizers move door to door, neighborhood to neighborhood, listening to the language people use to communicate experience. Drawing from a migrant's perspective, composer Hildegard Westerkamp describes a sound walk as a way to understand a soundscape like a language and how it is spoken; "treading carefully with curiosity and openness." It is an embodied listening that holds the struggles for speech herewith the echoes of space and time. [Jones and Rhine]

/ PROTOCOLS FOR A SOUND WALK / have been composed by Ultra-red for small groups to observe, through listening, the journey they will take together within a specific context and choreography. [London, 30 min, 04. 04. 2009]

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- 1 Form multiple small groups of three to six people.
- 2 Select a timekeeper for each small group.
- 3 Walk to a nearby site with a distinct ambience.
- 4 Stand silently for four minutes and thirty-three seconds.
- 5 Record the sound of the group silently listening.
- 6 Announce "Time" and return to the room.

III.1 protocols for a sound walk, London variation annotation by Dont Rhine.

In the fifteen years since Ultra-red's founding by two AIDS activists in Los Angeles the collective had grown with members based in North America and Europe. Several members had never even met face to face. Yet the problematics in our practice had begun to reach a measure of clarity as largely autonomous teams worked with different constituencies. When the London art world impresario Alex Sainsbury invited Ultra-red to be the first artists in residency in his new exhibition space, Raven Row, it seemed an important juncture to bring our members together to reflect on what we had learned. Part of the plan involved facilitating a multi-session workshop on sound investigation. Open to local activists, artists, and students the workshop attracted participants from diverse backgrounds.

Composer and soundscape theorist R. Murray Schafer once suggested that the difference between a listening walk and a sound walk concerns the role of a score. The listening walk entails "leisurely" moving through the environment guided by the spontaneous desires of the listeners (*à la, a dérive*). In contrast, a sound walk performs a score, instructions, or protocols. For the sound walk that began the Raven Row Sessions we used the protocols provided by John Cage's seminal composition for silent listening, *4'33"*. Four members of Ultra-red accompanied groups of workshop participants to different sites in the surrounding neighborhood to perform the Cage piece. Janna Graham led a group to a plaza overshadowed by finance towers. Elliot Perkins led his group into the redeveloped Old Spitalfields Market. Leonardo Vilchis accompanied a group to Christ Church on Commercial Street. And Manuela Bojadžijev stood with her group amidst the din of Liverpool Street Station. Returning to our workroom, the participants mapped their own subjective positions based on what they heard. While some people identified the concrete sources of sounds, others immediately named histories of gentrification, dislocation, and even terror.

As the workshop sessions progressed over the subsequent weeks it became apparent to everyone that while Ultra-red works as a collective we were very much putting ourselves into process by facilitating the workshop. Our process of learning how to work together mirrored that of the participants themselves. On the second session of the workshop participant Chris Jones asked the defining question; "What do you want from us?" In time, several workshop participants would go on to collaborate with Ultra-red in our investigations into histories of radical education. Chris Jones would eventually join the collective full-time.

/ PROTOCOLS FOR A SOUND WALK / have been composed by Ultra-red for small groups to observe, through listening, the journey they will take together within a specific context and choreography. [Indianapolis, 30 min, 08. 02. 2010]

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- 1 Form multiple small groups of three to six people.
- 2 Select a timekeeper for each small group.
- 3 Take turns leading for five minutes. Leaders begin by saying name and a few words about the community to whom they are accountable. If they do not think of community in terms of accountability, describe the place where they invest the most time and creativity.
- 4 Go anywhere safely inside or outside.
- 5 Listen and refrain from speaking during the walk.
- 6 Return to the room when the walk is finished.

III.2 protocols for a sound walk, Indianapolis variation annotation by Dont Rhine.

Rarely do the institutions that invite Ultra-red to conduct workshops, lectures, or lead classes possess the resources to support more than one member of our group. This is true even when the request centers on issues of collectivity. This was the case with an invitation Ultra-red received to participate in an exhibition at the Herron School of Art at Indiana University Purdue University.

In late 2008, Ultra-red received an email from the artist Helen Sanematsu at the Herron School. Helen was in the process of securing resources for an exhibition on collaboration. "And I thought of Ultra-red instantly," she wrote. Fourteen months later I arrived in Indianapolis to conduct a three-day workshop on collaborative sound investigation.

A sound walk in winter

Around three-dozen students showed up the first day of the workshop. From everyone's introductions I learned that the majority of the students came from the undergraduate program including a photography class whose instructor had made the workshop a requirement. Many of the students talked about hoping to incorporate collaboration into their individual art practice.

I asked the students to form groups of five or six people. I announced that we would begin our work together by performing a sound walk. I laid out the procedure as outlined in the protocol. For this sound walk I asked that before leading the walk each person say something about the community to whom he or she feels accountable in life. Perhaps they felt accountable to family or friends. Perhaps they experienced it in terms of the context in which they devoted most of their time and creativity. I wanted to learn what impact such declarations might have on their collective listening.

The students quietly filed out of the room. The groups paraded through the building and eventually made their way outside into the final hour of daylight on a February afternoon. The sky was clear.

Thirty-minutes passed and the excited voices of the first group filled the gallery with its raised ceilings and hard cement floors. A single expansive window faced north across New York Street to the wintry scene of the snow-covered campus, reminding everyone of the experience of having just come from silently navigating that exterior. Wasting no time I immediately greeted them with the question, what did you hear? The students focused their attention. One by one words rang out. Since I had stayed behind during the walk I wrote down everything they said. The words struck my ears with a familiarity from having conducted many walks over the years.

As each small group arrived I wrote down everything even if it had already been said. When silence fell over the room I asked again, what did you hear? The signifiers became more reflective about the experience. And in the end I had covered six pieces of flip-chart paper with writing.

Hearing people noises

Pleased with the richness of the signifiers I asked the small groups to come up with proposals for how we should analyze or organize the sound walk observations. The instructions provoked not a few puzzled expressions. Moving around the room if I found a group had become stuck or arrived at a proposal through little effort I turned their ideas into questions. In other instances a particularly dominant individual forced the group to follow his or her lead. In those cases I asked if they all felt whether the proposal represented a collective effort. The question challenged the group to resume their conversation.

After thirty minutes all of the groups arrived at a proposal, writing it onto a sheet of paper. Each paper had a unique visual form. Some incorporated Venn diagrams. Other proposals appeared as maps or a simple sentence. Despite the differences nearly every proposal relied on a nature/culture binary; e.g. sounds made by people versus sounds made in nature.

As we interrogated the proposals further we found that the overall analysis hinged on a distinction between noise and sound. The students defined noise as that which one does not intend to hear. Sounds are acoustic events we do intend to hear.

We continued to reflect on the proposals for organizing the sound walk responses. Someone recalled the original instructions for the walk. None of the responses written on the wall included a single word from the actual statements given by the students about their investments. That was not true, one of the student's countered. "That is what we meant when we said 'people noises.'"

I asked the students to reflect upon their definition of noise as that which we do not intend to hear. "Do we not intend to hear each other when we talk about what is important to us?" The question made it possible to think critically about the kind of attention the students direct towards one another. With the problem of investment and collective attention exposed, the small groups revised their proposals. When they presented again, gone were the simplistic binaries. There were as many different proposals as there were small groups.

Practical contradictions

The majority of the students at the Herron School grew up in Indiana and a majority

of those came from the Indianapolis area. The students tended to be older than at private universities and many juggle full-time course-load with multiple jobs supporting themselves and other family members. Many of the students articulate their investment in resistance to the personal struggles of everyday life. This resistance to a social context becomes complicated by the aims of art education. Arts faculty often encourage students to mine personal experience—often embedded in working class communities and their contradictions—as the content for their work. At the same time students are told repeatedly to address their art to an audience versed in the codes of contemporary fine art.

Many young artists attempt to resolve the contradictions of their education by making art that is accountable only to themselves. Simultaneously, they become keenly sensitive to pressures that they conform to the terms of high art. Both tactics overlook how the terms of the problem already determine the outcome. By introducing the question about community and accountability in a modest three-day workshop I hoped to denaturalize those terms.

In the final hour of the third session of the workshop the students began to reflect as a group on the contradictions surrounding their investments. Crowded together in a classroom with the three days of flip-chart paper lining the walls around us the group began to question the basis of how they are evaluated as artists and to what extent that basis forecloses possible art practices that include collectivity. It was a discussion that none of us had expected to arrive at on that first day when they returned from the sound walk and confronted the question, *what did you hear?*

/ PROTOCOLS FOR A SOUND WALK / have been composed by Ultra-red for small groups to observe, through listening, the journey they will take together within a specific context and choreography. [Oslo, 20 min, 07, 20, 22. 10. 2010]

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- 1 Form multiple small groups of three to six people.
- 2 Select a timekeeper for each small group.
- 3 Group members familiar with the area take turns leading the group for four minutes.
- 4 Go anywhere safely inside or outside.
- 5 Listen and refrain from speaking during the walk.
- 6 Return to the room when the walk is finished.

III.3 protocols for a sound walk, Oslo variation annotation by Robert Sember.

In June 2010, at the invitation of the Norwegian Fritt Ord (free speech) Foundation, Robert Sember and Dont Rhine from Ultra-red initiated an investigation with people from the majority immigrant neighborhoods in Oslo's Groruddalen area. The demographic shift to majority immigrant was relatively recent and has provoked many anxiety-filled questions regarding the future of Norwegian society, the rights of citizenship, and cultural identity within a "multi-cultural" social democracy. The Fritt Ord foundation asked us to look specifically at the relationship between the Groruddalen area and Oslo's cultural sector.

During an initial fieldwork phase, we met with Groruddalen residents and local government officials. We also interviewed staff in cultural organizations around the city and spoke with researchers and bureaucrats who study issues relevant to the investigation's core problematic. In September 2010, we organized a team of people who lived and/or worked in the area and over the next three months guided them through a multi-session workshop in which we introduced them to the sound investigation procedures. All of the sessions took place in venues in Groruddalen and involved listening procedures that repeatedly grounded us in the characteristics, investments and communities in the area.

We began with a sound walk. This simple process of walking together in silence through a familiar neighborhood enabled us to accomplish three objectives: first, it brought members of the team closer together by having them work together; second, it brought the act of listening into focus as a rich and valuable collective activity; and third, it helped us arrive as a collective at the question that guided the initial phase of the investigation. After discussing as a group what we had heard on the sound walk, the team asked, "What is the sound of home?" Each person left the session with a digital recorder and guidance on how to make recordings in response to this question.

The question of the relationship between the people of Groruddalen and the Oslo cultural section was not one that we in Ultra-red could answer. We lacked the deep familiarity of place required to consider the implications of such a question. As a result of the listening procedures, however, the investigative issue was rooted in a deep listening to each other and to the neighborhoods in Groruddalen. Over the months that the investigative team met, we heard this question in relation to the personal experiences and aspirations of each member of the team, as well as their responsibilities and commitments to their religious, ethnic, cultural, racial communities and their age groups. The team also considered the question in relation to the areas of education, housing, safety, employment and community concerns. This commitment to listening was established with that first sound walk.



IV.2 "In The Shadow of Shadow," listening session, Kinning Park Complex, Glasgow, Sunday, 16 May 2010. Photographs by Bryony McIntyre.

IV

PROTOCOLS FOR A LISTENING SESSION

Ultra-red's first experiments with protocols and with performative listening coincided in SILENT|LISTEN (2005-2008). Initiated to explore the affective landscape of the AIDS crisis today, SILENT|LISTEN assumed protocols similar to a deposition in soliciting testimonies from local communities. Situated mostly in museums, the performance's context contributed to its formal tone. Today, listening sessions occur under diverse conditions. Even when held in institutional spaces, the procedure breaks open the administrative tone of the protocols by privileging the listening audience and its process.

Within Ultra-red there exists diverse opinions about the value of maintaining an administrative tonality. Some teams have drawn on the makeshift environment of the social center or storefront. Speaking the protocols in a vernacular grammar and cadence can reduce anxieties around participation. Conversely, in Los Angeles, Leonardo Vilchis has advocated using the formal procedure as a way to defamiliarize participatory processes that have become habitual in community organizing.

Facilitators have also revised the ordering of the protocols. During a session with a small group in Torbay, England, Chris Jones and Elliot Perkins encouraged open discussion after each sound object. Going slowly and giving everyone a chance to speak helped people become comfortable with a procedure that often makes people feel like they are not getting it. Along similar lines, sometimes the procedure is more productive when used later in an investigation, after a group has worked together for a while. As with all listening procedures, variations on the protocols depend upon the group's strategic aims. Also at issue is the trust produced through accumulating cycles of reflection, analysis, and action. [Rhine]

/ PROTOCOLS FOR A LISTENING SESSION / have been composed by Ultra-red for organizing collective listening to pre-recorded sounds. The protocols seek to put the recording and its listeners into process by privileging the ear that hears over the sound recording itself. [Madrid, 60 min, 16. 07. 2009]

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- 1 *Introductions* – Explain the listening session procedure and its purpose.
- 2 *Listen* – Play a series of thirty sound objects, one to four minutes in length. Introduce each object only by a number, one through thirty.
- 3 *“What did you hear?”* – After playing each sound recording, ask the group to write what they heard on the paper covering two tables and speak into the microphones. Announce “Time” after thirty seconds.
- 4 *Repeat steps #2 to #3 for each sound recording.*
- 5 *Conclusion* – Thank the audience for their participation after listening to all thirty sound objects.

IV.1 protocols for a listening session, Madrid variation
annotation by Elliot Perkins and Dont Rhine.

This listening session occurred on the roof of the Centro de Arte Dos de Mayo, a contemporary art museum located in the Madrid suburb of Móstoles. The museum invited Ultra-red to give an electronic music performance and conduct a workshop on sound inquiry. The two sessions of the workshop were attended by an extraordinarily diverse group of artists, activists, students, and workers. As a measure of the goodwill established in the two daylong sessions, nearly the entire workshop attended the concluding performance to be together one last time.

The light remained suspended in dusk on that warm summer evening. A waist-high wall encircled the perimeter of the roof masking the city below. Ultra-red's Dont Rhine and Elliot Perkins sat behind separate tables. We took turns playing thirty short sound recordings from our computers. Our two hosts sat with us to facilitate the procedure: Jose Luis Villalobos, an electronic music promoter sat next Elliot and Pablo Martinez Fernandez, the museum's director of education sat beside Dont. The protocols had been written in advance and translated into Spanish providing Jose and Pablo with a script. *¿Qué ha usted oído?* What did you hear? They asked after each recording, inviting audience members to announce their responses into microphones and to write on the paper covering the tables. The generation of language written and spoken became its own sound added to the recorded compositions and the murmur from the city below.

From the beginning, a gameshow-like atmosphere of "name that sound" arose. Nevertheless, the procedure produced diverse responses that became more poetic as the performance progressed. In sequencing the pieces, Elliot and Dont decided to move from easily identifiable sounds to objects that became increasingly reduced to the point of silence. The responses became gradually more subjective, often charged with critical meaning. Some audience members registered the way sound touches the listener and invites action.

The procedure came to an end. Thanked for their participation, the audience quickly erupted into numerous conversations. The protocols offered no facilitation in moving from an encounter with the sound objects to an encounter with the responses. While that step had been part of the workshop, we had not yet the confidence to introduce it in the space of a performance. Instead of becoming an investigation, the listening procedure remained a listening situation.

/ PROTOCOLS FOR A LISTENING SESSION / have been composed by Ultra-red for organizing collective listening to pre-recorded sounds. The protocols seek to put the recording and its listeners into process by privileging the ear that hears over the sound recording itself. [Glasgow, 90 min, 16. 05. 2010]

STEP A: Listen to sound recordings

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- 1 *Introductions* – To begin; invite everyone in the group to introduce herself or himself by name, any organisational affiliation and the kind of work that they do. Participants can also say what they want to hear the group talk about.
- 2 *Listen to the sound recordings* – Play each recording one at a time over the sound-system without introduction. The sound recordings are of a previous event and prepared in advance for the purposes of generating dialogue
- 3 *“What did you hear?”* – After playing each sound recording, give the group two minutes to respond to the question, “What did you hear?” The group remains silent while everyone writes their responses on paper.
- 4 *Repeat steps #2 and #3 for each sound recording.*

STEP B: Identify theme or themes

- 1 *Report what you heard* – Compare all the responses to the sound recordings in the group. Note the responses that are convergent or similar and, especially, those that are divergent or different.
- 2 *Discuss the theme(s)* – After going around the group, discuss the most urgent issues to emerge from the responses to the sound recordings. The tendency in such discussions can be to arrive at an agreement on the important themes. The process of agreement often attempts to resolve differences in experience or knowledge. Give attention to those divergences, not as differences to be conquered or argued but as problems to be investigated.
- 3 *Determine the theme(s)* – Write down key themes that name the differences, and even contradictions, that arose from the discussion
- 4 *Write the theme(s)* – Rewrite the theme in the form of a question or a proposition that can be investigated in actual lived experiences, either one’s own or in those communities where the theme organises the experience of everyday life.

IV.2 protocols for a listening session, Glasgow variation annotation by Chris Jones and Elliot Perkins.

In composing the protocols for Glasgow, Ultra-red introduced a number of alterations to the listening session procedure. The changes came about largely in response to our partnership with a local collective, Strickland Distribution, comprising writers, researchers, artists and academics loosely grouped around Glasgow's Variant magazine. The week before the listening session, Strickland organized a walking tour through Glasgow's heavily gentrified Merchant City district. The walk was mainly led by local activist Neil Gray. But at times and at various points along the way, others took over leading the group. The walk was also punctuated with spontaneous bursts of group discussion at and between various sites. Ultra-red followed, listened and recorded.

The Glasgow listening session followed over a year of multiple visits to the city. The visits demonstrated Ultra-red's interest in local organizing and helped to initiate a shift in the nature of the invitation from an arts context to a more activist milieu. It is important to acknowledge the tremendous commitment of the Scottish arts organization, Arika. Both the walking tour and listening session, named 'In The Shadow of Shadow', occurred as part of Arika's experimental music festival, *Uninstal*. The organization gave Ultra-red's inquiry the autonomy it needed to develop organically.

Analysis of the session

During a brief encounter with Neil Gray in early 2010 in the city of Dundee, we discovered key resonances between his political and critical interests and our own. Neil described plans in Glasgow to inaugurate a gathering of different groups around the politics of urban space. He cautiously suggested that Ultra-red serve as external facilitators for the discussion. In reply, Ultra-red proposed convening a listening session.

Several days before the listening session, Chris Jones, Elliot Perkins, and Dont Rhine met with the members of Strickland Distribution in the noisy downstairs of the Glasgow pub, The State. We outlined different moments in which a listening procedure contributes to local organizing; 1) when a group is just constituting itself, 2) after a community completes an initial phase of organizing and wishes to assess their accomplishments and move to the next phase, 3) following a long period in which people needs to reflect on the historical terms of their struggle, or 4) where different groups seek to have an encounter to the test the ground for practical solidarity.

Since the Strickland activists were just coming together as a group, we suggested that the four of them lead the facilitation of the small group discussions at the center of the listening session procedure. Chris Jones agreed to join the facilitation team given his experience with anti-regeneration struggles in South London. This group

of five men facilitated the five tables around which sat the twenty-three people who attended the event. In our debrief with the facilitators afterwards, they expressed how much they appreciated hearing things and, most importantly, hearing from people that they would not have otherwise had the chance to do so.

Prior to working with Strickland Distribution, Ultra-red's listening procedures had guided groups toward identifying themes from their responses to sound objects; whether those objects were audio recordings, collective walks, or spoken testimonies. The themes serve as the practical basis for an investigation. Over and over again we have witnessed groups struggle to name the theme that everyone has in common. Naming commonalities can be useful when everyone shares a similar context of struggle. However, time and again we have seen groups "over-cook" the richness of their responses into a stew of banal de-politicized sentiments.

From the Strickland activists, we knew that many of the people attending the listening session would not know each other, coming from diverse sectors of Glasgow's activist and radical cultural milieus. For this reason we encouraged the facilitators to help the small groups identify points where responses diverged or came into contradiction. We explained that the aim was not to argue those contradictions in the limited context of the listening session. Rather, by naming a divergence as a theme, the small groups can then determine if it is compelling enough of a question to sustain a collective inquiry. The Strickland activists agreed to this approach. However, they had reservations about linking the themes to forming an investigation since they themselves were not resolved about whether they wished to commit to a long-term process.

The issue of outcomes touches upon important questions about strategy not just for the work in Scotland but the larger framework of militant sound investigation. In the Glasgow listening session, when the facilitators deferred naming an explicit strategic outcome, inevitably the event would manifest that confusion. Following the report back phase of the session, Elliot asked the small groups to identify one important theme. The participants overwhelmingly wanted to know why we were doing this event, what effect would it have, and how it would connect with actual struggles. This produced a lively debate between those who argued against any outcome other than personal edification and those who demanded some form of follow-up. In closing the session, Simon from Strickland asked everyone to confirm their names on the sign-up sheet if they wanted to participate in either a mailing list or a future gathering.

Concluding remarks

Those of us in Ultra-red take encouragement from the fact that another gathering was organized one month after the event and that the protocols from the Glasgow listening session continued to circulate for at least a year afterwards. Other groups

in Glasgow eventually took over facilitating what would become known as the Right To The City Forum (RTTC)—most notably the Burgh Angel group who produce a community activist newspaper in Glasgow's Maryhill neighborhood. In subsequent uses of the protocols, facilitators replaced audio recordings with newspaper articles or texts composed by RTTC members.

Others who have in some way participated in or contributed to the Forum took the protocols into other spaces and practices. Local activists used the protocols again to organize initial meetings of Glasgow Against Education Cuts in early 2011.

We have also noted that the protocols for a listening session have made their way into more dubious uses. At one point we received an invitation to attend the group critique of a PhD art exhibition in Glasgow. Much to our surprise, the students structured the critique around the listening session protocols. Nominally an attempt to engage critically with a piece of artwork, the actual practice of criticality had nothing to do with an intentionally political collective inquiry. What became devoid of sound in the RTTC use of the protocols had become devoid of political stakes in the context of a conventional academic art critique.

We know from dialectics that appropriation is inevitable. Practices born in political struggle become co-opted for purposes to which they are opposed. The useful question when confronted with such recuperation is not to ask what is co-opted but to listen for what is left out. And why?

/ PROTOCOLS FOR A LISTENING SESSION / have been composed by Ultra-red for organizing collective listening to pre-recorded sounds. The protocols seek to put the recording and its listeners into process by privileging the ear that hears over the sound recording itself. [Los Angeles, 90 min, 25. 06. 2011]

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- 1 *Introductions* – Explain the listening session procedure and its purpose.
- 2 *Listen to the sound recordings* – Play two sound recording one to two minutes in length, one at a time over the sound-system without introduction.
- 3 *“What did you hear?”* – After playing each sound recording, ask the group to write what they heard on the paper covering the table and speak into the microphone. Announce “Time” after one-minute.
- 4 *Tell the story* – Invite the person who made the recordings to tell the story behind them, not to validate or invalidate the responses but as another object to be heard.
- 5 *“What did you hear?”* – Ask the group to write what they heard on the table and speak into the microphone. Announce “Time” after one-minute.
- 6 *Repeat steps #2 to #5 for each sound recording.*
- 7 *Analyze what is heard* – Form small groups where participants compare responses to all the recordings and stories. Keep a written record of the discussion. The tendency in the discussion may be to reach agreement on the important themes by resolving differences in experience or knowledge. Attend to your differences as issues to be investigated rather than as problems to be solved.
- 8 *Write the theme* – Review the record of the discussion in each small group by asking the question, “What did you learn?” Write exactly what is said onto flip-chart paper.

IV.3 protocols for a listening session, Los Angeles variation
annotation by Walt Senterfitt.

This listening session coincided with an exhibition of limited edition prints made from the very protocols contained in this workbook. Staged within the exhibition at the Los Angeles Municipal Art Gallery, the session brought together the Los Angeles members of Ultra-red; Elizabeth Blaney, Pablo Garcia, Dont Rhine, Walt Senterfitt, and Leonardo Vilchis.

Over the weeks prior to the listening session, we became reacquainted with ourselves as a group. We asked each other, what is the sound of the most pressing political question facing your base community today? From this question we assembled sound recordings meant for the listening session. We each committed to bringing five people to the event. For many of our guests this would be their first visit to an art gallery. Leonardo suggested that the strangeness of the context and the strangeness of the procedure could contribute to the session's productivity—differentiating the session from the typical neighborhood meeting. The listening session presented an opportunity to see what that estrangement would produce.

Despite months of preparation, the only people who attended the event were the gallery attendant, an intern, and a dozen people who happened to be in the building for an all-girls' Baile folklórico competition. The predominantly Spanish-speaking audience responded enthusiastically to the invitation, "what did you hear?" But we knew no long-term engagement would follow from this accidental encounter.

Reflecting back on the listening session's comedic outcome it becomes clear that it served a more modest goal. A single listening procedure cannot by itself constitute a group. But it can contribute to that process. In this particular instance, the five of us in Ultra-red needed our own listening session. Listening to each other's political questions allowed us to compose the grammar for a new collective question. What forms of political education might challenge the status quo understandings of democracy for people already engaged in concrete political struggle and for those seeking to act in solidarity with the poor? By autumn of 2012, that question had begun attracting a larger group of community people, organizers, students, and artists around the possibility of a shared experiment named School of Echoes Los Angeles.

V

PROTOCOLS FOR OBJECTS

Coming to the final protocols of this workbook, we want to address the status of the object. Pierre Schaeffer once defined the sonorous object as the result of an encounter between an acoustic action and a specific practice of listening. However, Schaeffer represses the function of speech (and the intersubjective) in deciphering perception. Political philosopher Susan Bickford insists that political listening involves active engagement, intersubjectivity as much as subjectivity, and silence as much as dialog. The object is less defined by media than the event of its reception.

But what becomes of the record inscribed on paper, in raw audio, on a blackboard, a wall, or in the sand? To estrange our relationship to the record, Ultra-red compose objects of sound, language, video, etc. Materials are organized to discover what truth escapes the silences. "Once the poetry is out," says June Jordan, "you have to worry the lines." The poet Fred Moten describes a process of recording, amplifying, and transforming the music we hear around us. The process worries the record of what we have heard.

Not any procedure will do. An object too eccentric restricts the capacity of listeners to exercise the full range of listening practices. Conversely, if too familiar, the object hastens listeners along, prevents them from lingering. The point is not to invent a new language or a new sound on behalf of listeners. Rather, the object contributes to the collective's efforts at world-making. In the social field, every listener is an acoustic action to another listener and every object a potential prelude to asking, what did you hear? Here we present examples of three types of objects; collage, language, and sound (with [www](#) links to audio files). [Rhine]

Opposite: "Untitled 1, 2, and 3," collages made from flip-chart paper used in listening procedures, with acrylic on canvas, 36" x 36". Photographs by Pato Hebert.

III.2

sound walk poem object

Squeak
ing shoes the
wind people on cell
phones me chewing my gum my
inner thoughts cars snowballs being thrown
at people and smashing into the ground cars

vend
ing machine
a lighter my stom
ach a really unintel
ligent girl trying to use a light
er elevator people geese Canadi

an
Geese doors o
pening and closing
ice breaking elevator
ding ding ding students talking humming
from ventilation system humming from the

lights
downstairs keys
flagpole dinging awk
ward silence whistle from clock
tower water from canal doors snick
ering people noises zipper on my coat

throb
bing in my
ears because they're so
cold keys in my pocket Cor
ey scratching his beard my phone vibrat
ing car horns snow crunching squishy sneaker geese

bas
ketball play
ers crunching of ice
people throwing snowballs at
each other splash of snowball in ca
nal swishing of pants sniffing people swimming

wind
peeing wa
ter running paper
crunching after washing hands
woodshop machines cars passing by change
in reverb geese birds waterfall echo "Can

I
help you?" "Can
I help you?" "Can I
help you?" footsteps nylon wind
breaker rustling clanging weights snow crunch
of it under your feet ice breaking breathing

ac
celera
tion from cars construc
tion work metal against the
flagpole people breaking their vow of
silence Reggaeton music from car in the

park
ing garage
giggling squeaking of
breaks water in canal run
ning trickling distant swishing swooshing
noise of cars passing in the distance heli

cop
ter cars driv
ing by geese stomping
feet shoes scuffing doors slamming
change in my pocket jingling fluores
cents humming catching my breath "Hey guys, what's go

ing
on?" "I would
never jump off the
highest one." "Thank you." People
in our group telling us their invest
ments ventilation shafts cell phone vibrating

"Time!"

III.3

sound walk poem object

My own steps a bus start
ing beeping sounds trains squeak
ing from trains quiet sounds
city sounds cars from far
away a saw metal

cutter brakes from the bike
ventilation system
keys in the door door clos
ing loudspeaker car ver
y close underground un

der path cars from above
working on gravel ech
oing train air distance
Polish Norwegian traf
fic sounds announcements from

trains brake from bicycle
drill "Fucking whores" luggage
on wheels other people's
clothes quarrel in tele
phone booth footsteps on grass

door opening people
talking in the speaker
humming buzz of voices
different kind of a
coustics echo ringing

Sound object #1: Night urban nature. Sound object #2: Mariachi carnivale party Charanga circus. Sound object #3: Market ritual trance Turkish sailors. Sound object #4: Buses high train plane stress Lisbon traveling romance greetings. Sound object #5: Pets in Tube corpses city above you. Sound object #6: Ultra-red in Móstoles Madrid Paris origin of my stress home. Sound object #7: My grandmother's radio relax human rights. Sound object #8: Spain party my school fight against television. Sound object #9: Singing school Palestinian school Lavapiés. Sound object #10: Bloody Sunday Gaza. Sound object #11: Moroccan street Cairo journey. Sound object #12: My years in England frustrations religion sect. Sound object #13: Looking for origins building up workers from India river in Spain. Sound object #14: Beirut conversation between machines helicopter in India. Sound object #15: Deodorant commercial a worried person. Sound object #16: Four speakers riot identity of Latin America. Sound object #17: Dictatorship in forest Asia nocturnal birds globalization music tropical birds. Sound object #18: Tools workday starts kitchen of restaurant money change home less things. Sound object #19: A chant between two echoes return of Michael Jackson other worlds fear. Sound object #20: Brain of Metro shower at swimming pool people worried more people worried. Sound object #21: Writing on blackboard panic white paper leaving a note before going out of here. Sound object #22: Washing up floor after drinking closing time. Sound object #23: Urgency documenting. Sound object #24: Breath organs interruptus coitus electronica "I want." Sound object #25: Essence. Sound object #26: Shooting people hiding in silence. Sound object #27: Religious doubt bogan method. Sound object #28: Death coming earlier psychology in action danger of theft don't touch. Sound object #29: Medical exam don't know touch energy torture in Guantanamo I have to go forward. Sound object #30: Where are the speakers game over I wasn't expecting that the good should be.

IV.3

listening session poem object [extracts]

Sound object #3: ariot
arguing and complaining
an important discussion
people
screaming
people saying boycotts
sounds
scary
people that are
struggling to fight something

Sound object #4: presenting a speech
some English
some Spanish
some clapping
a performance
reading or
translation
two
pero people
having
a discussion
or may sound
a court judge
translation
traduccion de Español para otra
lengua

Chorus: police
abuse
community leaders trying to help
or try to be the voice of the ones
that don't have a voice
líderes de la cara del
ayudando en los mas
desprotejidos

Sound object #5: someone
giving
advices
people trying to make it
better in the community
realized/
something on my
own

Sound object #6: 2
people having
and intimate
conversation
someone saying
giving what they
want to see in
their community
words, a crash or bang
laughter

Chorus: interesting explanation
speaking out
for a better
future for the
students
how
the girls
expressed
their selves
about what
they thought and feelings
uninformed
voters leading
to waste
conversations
regarding solutions
and futures
THEGIANTLOGIRLS

SOUND OBJECTS

Users of this workbook are welcome to access the sound objects listed below by going to <http://soundcloud.com/school-of-echoes>. Additional sound objects can be found at the same link. If you have any difficulty accessing the materials please contact Ultra-red at info@ultrared.org.

II.3 fieldwork sound objects

[Investigation workshop held in Berlin (01. 06. 2010); objects recorded on a sound walk used in a listening session all as part of preliminary fieldwork.]

1. Hermannplatz (Part One) (1:03)
2. Hermannplatz (Part Two) (1:00)
3. Türkischer Markt (Part One) (1:14)
4. Kotbusser Damm Merchant (1:00)
5. Türkischer Markt (Part Two) (1:00)
6. Schönleinstraße U-Bahn (1:00)
7. Türkischer Markt (Part Three) (2:10)

III.1 sound walk sound objects

[Recorded on a sound walk on first Raven Row session, London (04. 04. 2009).]

1. Royal Bank Of Scotland (4:39)
2. Old Spitalfields Market (4:48)
3. Commercial Street (4:41)
4. Liverpool Street Station (4:44)

IV.2 listening session sound objects

[In the Shadow of Shadow, listening session held at Kinning Park Complex, Glasgow (16. 05. 2010); objects recorded on a walking tour (except *).]

1. Graham / Sacha / Sarah (2:21)
2. Inevitability (2:21)
3. Walk As Organising (2:11)
4. Alberto Durango (2:06)
5. Criminalising Poverty (0:53)
6. Dundee Highwayman vs. Los Angeles Pico Aliso* (2:01)

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Special thanks to the co-researchers who embodied the procedures studied in this workbook. We also recognize the groups, organizations, and institutions whose generous support made much of this work possible through their invitations and counter-invitations.

Finally, we acknowledge the organizations whose on-going partnerships with Ultra-red remain the concrete bases of our solidarity: 56a Infoshop, Arbert Santana Ballroom Archive and Oral History Project, Clean Needles Now, Rural Racism Project, Union de Vecinos, Woodcraft Rangers, and all the iterations of School of Echoes.



Ultra-red originally compiled *Five Protocols for Organized Listening* for a 2011 exhibition at the Los Angeles Municipal Art Gallery. First published in 2013.



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