

Sonic Citizenship

Did you ever notice how the attunement to others' sounds makes you regulate your own? Would you enter a quiet space, like a church, with stomping and rumbling, or do you rather conform to the atmosphere of the room and the behaviour of other people in it? Do you walk the streets at night in a group of friends laughing and feeling safe, or do you walk by yourself staying silent to not draw attention to you being alone in the dark? Did you join the community singing events during the pandemics when we couldn't come together but still wanted to feel connected? – Sound shapes our sense of belonging, safety, and participation – our sonic citizenship. How do you listen, adapt, stay silent or claim space through sound?

Seismograf Peer invites proposals for audio papers and written papers exploring Sonic Citizenship. As such, we intend a wide range of interpretations of what sonic citizenship is and can be.

Sensory and sonic citizenship expands citizenship to encompass the **rights and duties** of nation-states and includes the sensory aspects of community participation to create or counteract forms of belonging. It delves into the performed rights of individuals to express themselves through sound and the reciprocal obligation to listen to others. It opens to inquiries into who possesses the privilege to speak and be heard within a community and how individuals conform to collective norms through attunement and regulation.

Sonic citizenship facilitates discussions surrounding community **engagement and participation**. It examines how our sonic citizenship is enacted and subjected to negotiation and preservation via our everyday sonic engagements. This encompasses our capacity to assume the role of engaged sonic citizens, or to perceive oneself as marginalized from audibly participating in society. From this perspective, sonic citizenship can function as both a mechanism of inclusion and exclusion. As such,

sonic citizenship is shaped within the cultural politics that gives rise to the social, legal, and economic realities of sonic communities.

Furthermore, sonic citizenship can bring attention to the ethical concerns surrounding **interspecies cohabitation**, particularly focusing on the rights of non-humans to be heard. These issues are pivotal in sound studies, soundscape studies, acoustic ecology, and the emerging field of climate sound, studying sound-based practices entangled with the climate crisis and exploring new and existing ways to sonically gather, analyze, and represent data to understand changing ecosystems.

With this special issue on sonic citizenship we wish to prompt investigations and reflections on how we audibly participate in and connect with our surroundings, related to questions such as:

- How do we shape each other's soundscapes in our daily lives, and how does this influence our sense of belonging or exclusion?
- In what ways do we unconsciously attune to the sounds of others, and how does this shape our relationships?
- How do different communities negotiate noise conflicts, and what does this reveal about power dynamics in shared spaces?
- Who has the right to make sound, and who has the right to silence? And how does the ability to be heard (or silenced) reflect social inequalities in public and private spaces?
- What does it mean to be a "sonic citizen," and what responsibilities come with this role?
- How does communal sound-making (e.g., singing, protests, or neighborhood sounds) create a sense of social unity or division?
- How do technological advancements (e.g., soundboxes, recording devices, noise-canceling headphones) change our relationship with public and private soundscapes?
- What role does surveillance and sonic monitoring (e.g., smartphones, noise complaints) play in shaping modern sonic citizenship?
- How do human-made sounds impact non-human species, and how might thinking about sonic citizenship help us better understand and engage with interspecies cohabitation in the Anthropocene?

We welcome proposals building on various kinds of knowledge production across the arts and sciences, which may address sonic citizenship from, e.g., historical, creative, or socio-cultural perspectives. Audio papers could build on field recordings or pre-existing artistic work, such as sound walks, radiophonic artworks, audio documentaries, site-specific art, and installations, in combination with theoretical perspectives, and shall critically and creatively interrogate the boundaries between artistic and academic practices. Proposals may explore the specific epistemologies of sonic as opposed to written forms of presentation. The audio paper is an experimental format – but we are also inviting written papers.

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EDITORS OF SPECIAL ISSUE

Morten Breinbjerg, Marie Koldkjær Højlund, Jonas R. Kirkegaard & Sissel Raahede Lundgård
(Center for Sound Studies, Aarhus University).

For more information, please contact Marie Koldkjær Højlund (musmkh@cc.au.dk)

SUBMISSION GUIDELINES

AUDIO PAPERS

ABSTRACT

DEADLINE

May 1, 2025

REQUIRED ELEMENTS

- Audio abstract 60-90 sec.
- Written abstract of 150-200 words
- Bibliography following the Harvard Standard
- Biographies for all authors of up to 100 words. Portraits are welcome, but optional (please include photo credit)

SUBMISSION

Please transfer / send audio file (MP3) and the written abstract file, including bibliography and biography (Word), to peer@seismograf.org

EDITORIAL RESPONSE

After editorial review of the received abstracts, a selection of authors will be invited to send in audio papers:

AUDIO PAPER

DEADLINE

September 1, 2025

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- Audio paper, length 12-15 minutes
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- Bibliography following the Harvard Standard
- Biographies for all authors of up to 100 words. Portraits are welcome, but optional (please include photo credit)

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All submissions will undergo rigorous peer review, based on initial editor screening and anonymized refereeing by at least two anonymous referees. Submitted contributions have to be original and not been published or submitted elsewhere.

FORMAT OF THE AUDIO PAPER

The audio paper is a 12-15 minute-long audio production presenting a research question or focus. The audio paper combines speech and narratives with “sonic argumentation” which can be composed through sound recordings, sound productions or any other sound practices, voice practices, the audible use of one’s body, everyday tools, gadgets, musical instruments, computer software or all kinds of objects and agents. All audio papers are being peer reviewed by reviewers within the given field. The reviewers are asked to assess after these guidelines: A clear and contextualized research question / focus of exploration; a clear and vivid argumentation and exploration of the research question / focus; meaningful and original use of sound as medium and content to support, present and materialize the argumentation; coherence between dramaturgical composition (tempo, density, narrative structure) and content; appropriate references in the accompanying text (abstract and bibliography) and/or in the audio production. Please visit seismograf.org/fokus/fluid-sounds for further thoughts on and examples of audio papers. All submissions will undergo rigorous peer review, based on initial editor screening and anonymized refereeing by at least two anonymous referees. Submitted contributions must be original and not have been previously published or submitted elsewhere during the review process.

Please visit seismograf.org/fokus/fluid-sounds for further thoughts on and examples of audiopapers.

SUBMISSION GUIDELINES

WRITTEN RESEARCH PAPERS

ABSTRACT

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- Written abstract of 150-200 words
- Bibliography following the Harvard Standard
- Biographies for all authors of up to 100 words. Portraits are welcome, but optional (please include photo credit)

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- Written abstract of 150-200 words
- Bibliography following the Harvard Standard
- Biographies for all authors of up to 100 words. Portraits are welcome, but optional (please include photo credit)

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All submissions will undergo rigorous peer review, based on initial editor screening and anonymized refereeing by at least two anonymous referees. Submitted contributions have to be original and not been published or submitted elsewhere.

FORMAT OF WRITTEN PAPERS

The audio paper is an experimental format – but we are also inviting written articles of a more performative character. But, as with the audio paper, this does not mean that anything goes. Seismograf is an independent journal concerning aesthetics and art forms within the fields of sound, sound art and contemporary music. The readers of this journal are therefore not academics only, but cover a variety of people – dedicated listeners, artists, critics, curators etc. We are open towards written submissions that stretch the format beyond traditional academic publishing – but that are still being peer reviewed. The review guidelines concern: Strength, originality and clarity of the overall argument in the article; originality of and insight into the empirical material; strength and originality in presentation, argumentation and discussion; relevance of the literature references referred to.