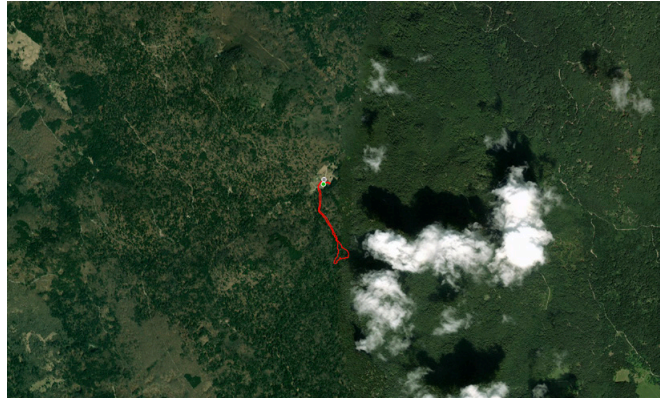


) acoustic

commons (



BOOKLET 4

Meeting of Partners #2

Ljubljana

10/10/21 –
15/10/21

To do

- apply for free fine funding
- do Neighborhood Fund
- book ...

about 19:30 to 20:00 2021

you're on a plane to Ljubljana
 the moon in a crescent behind you
 it's red, it's orange. The edges of
 glowing windows. it's dark below
 you fly over the alps. the wind is
 slightly feintly lit by lights in
 the windows of the plane. the ground
 is darker in places. A seemingly
 neural net of habitations is
 disrupted - now, for instance,
 you are passing across a seemingly
 black area. a patch of turbulence
 is revealed in the darkness: the

body of the plane is shaking - it's
 shaking when the texture of
 the air is non-uniform, it
 seems: invisibly rutted or
 perforated in ways not normally
 expected - perhaps - in ways
 that tend to be overlooked
 or ironed out - 'smoothing out
 its asperities', Maria Puig de
 la Bellacasa says, of care
 [Matters of Care p11]

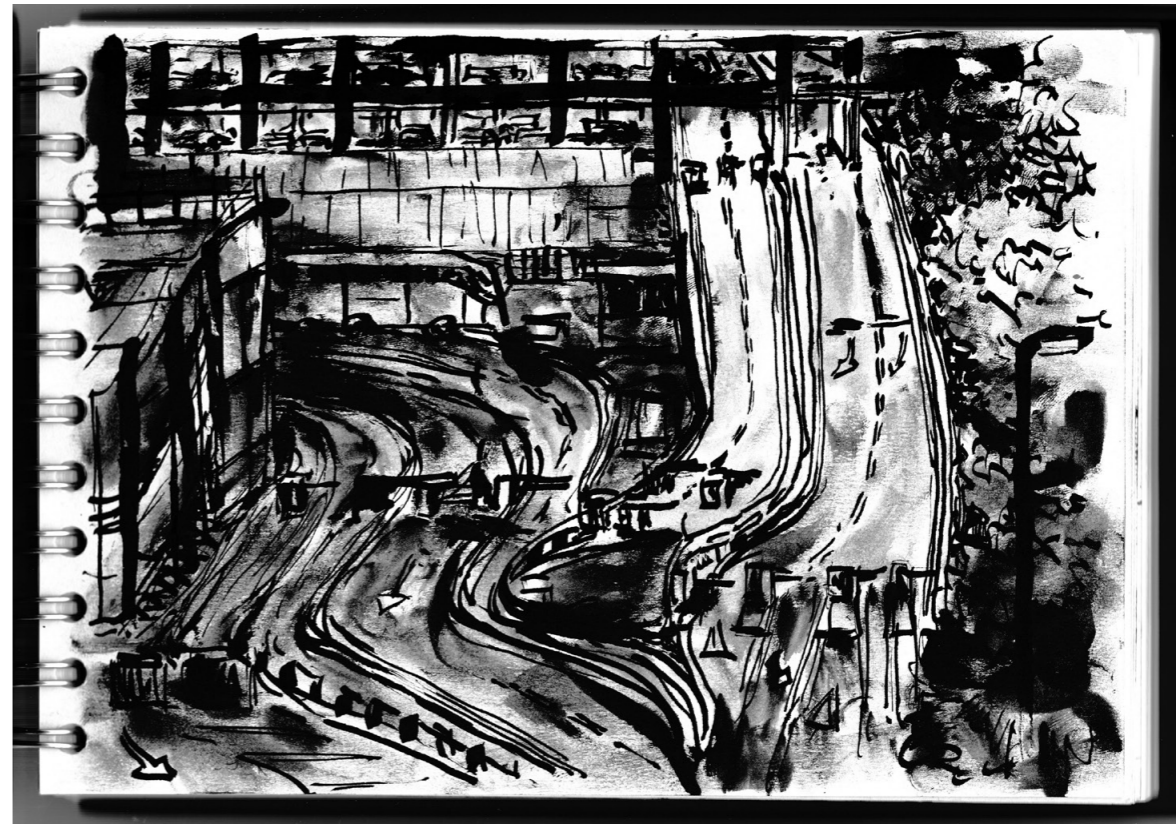
~~WALTER~~
WALTER BZANI SARAJEVO
 & Walter defend the SA
 film: 1992

you're on a plane to Ljubljana
 The moon, in a crescent behind you,
 is... the colour of
 glowing embers. it's dark below as
 you fly over the alps. the wind is
 slightly, feintly lit by lights in
 the windows of the plane. the ground:
 is darker in places. the seeming
 neural net of habitations is
 disrupted - now, for instance,
 you are passing across a seemingly
 black area. a patch of turbulence
 is revealed in the darkness: the

body of the plane shakes - it's
 shaking - when the texture of
 the air is non-uniform, it
 seems: invisibly rutted or
 perforated in ways not normally
 expected - perhaps - or in ways
 that tend to be overlooked
 or ironed out - 'smoothing out
 its asperities', Maria Puig de
 la Bellacasa says, of care
 [Matters of Care p11]



Grant's COVID Pass



Manchester airport. Drawing by Glenn Boulter in transit from Cumbria, UK to Ljubljana, Slovenia.

The Acoustic Commons (2019 - 2022) is an emerging network of live environmental streams which draw attention to the unique sounds of particular places across Europe and beyond.

In October 2021 partners of the Acoustic Commons project got the opportunity to meet as a group for the second time, following the first meeting in 2019 in Ulverston. We spent four nights in the ex-prison cells at hostel Celica in Ljubljana, while days were organized as a mixture of formal meetings (programme, evaluation, audience development) and trips around Slovenia, filled with both outdoor and cultural activities. The meeting was hosted and organized by CONA.

Talking face to face was incredibly valuable and important since most parts of the project are otherwise discussed on-line. Meeting gave us an opportunity to more openly debate about our current and future work, the challenges and wishes for the project before its conclusion in 2022, and of course to spend some time together as artists, researchers and environmentalists.

CONA / AC network

PARTICIPANTS

Locus Sonus
– Peter Sinclair
– Grégoire Lauvin
– Stephane Cousot
– David Bouchet

Full of Noises
– Glenn Boulter

Soundcamp
– Dawn Scarfe
– Grant Smith
– Sam Baraitser Smith
– Christine Bramwell

CONA

– Irena Pivka
– Brane Zorman
– Katarina Radaljic
– Ida Hiršfenfelder

Evaluation

– Angharad Cooper

TECH

Laptop, projector and screen, stereo speakers, flipchart paper and pens, Thunderbolt I / Mini DisplayPort. Participants should bring laptop to HDMI adaptor if different.



Locus Sonus arrive in Ljubljana. 09/10/21.



Co-funded by the Creative Europe Programme of the European Union

SUNDAY – 10/10

Participants arrivals
Transport from airport to Ljubljana Celica hostel
19.00
dinner (P)

MONDAY – 11/10

Meeting room in Celica hostel is booked for whole day
8.00
breakfast, Celica
9.00 – 13.00
AC Programme meet
13.00
Lunch outside, close to Celica (P)
14.45
Getting on Bicikelj bikes at Prešeren square
15.00– 18.00
Guided Ljubljana tour: Green tour by bike*
18.00
geolocative performance Sandbox (near main rail station, 20 min)

19.00

Open Mics technical meet (Stoš, Grant, Brane, Gregoire...)
20.00 – 21.00
extra evaluation, programme meet

TUESDAY – 12/10

8.00
breakfast, Celica
9.00-19.00
Evaluation meet and field trip to Kočevje Rog virgin forest*
Bus trip, Guided walking, Lunch (C)

WEDNESDAY – 13/10

Meeting room in Celica hostel is booked till 12.00
9.00 – 12.00
Public evaluation meet
12.30
snack, Celica (P)
13.00
bus departure to Cerknica (C)

14.00

field trip and guided tour around Cerknica lake*
18.00
Jata C: Bibaret JC210120, Sound event, Kulturni dom Cerknica
20.30 - 21.00
return to Ljubljana

THURSDAY – 14/10

9.00
morning coffee meeting in hostel Celica, hugs, kisses, etc.
Off time activities – you will be provided with some possible locations to see in the city

Rent a Bike

Monday city exploring: we will ride bike and you can also use that service later if you wish.
Please open your account for 1Eur/ one week subscription in advance!
<https://www.bicikelj.si/en/>

offers/groups/list#72914

Also available: Bicikel Android app (not sure about iOS)
Weather – what to expect: Ljubljana: 12C-20C from sun – to rain
Cerknica and Kočevje, colder and wet, possibly very muddy, off roads and forest trails

Info about what Cona / participants are expected to cover (lunch, transport)

(C) = paid by Cona
(P) = paid by participants
* = Outdoor activity: For outdoor activities please bring warm hiking clothes, rain coats, shoes...

9:00
Welcome 5min
9.10
Report
Reports of all partners
about AC realized activities
(exhibitions, residences,
projects, commissioned
works, talks ...)
• goals and achievements,
what partners managed to
do and what they did not
and reasons why
• positive / negative
experiences
Present any printed /
physical materials (books /
posters etc)

lead by Cona duration
30min
9:45
Soundcamp 2021/2022
2021
events partners performed
as part of the Soundcamp
2021 (report by each
partners)
challenges and reflections
(improve the stream, Reveil – saturation / too many
channels on some time
zones vs very few stream-
ers on some zones)
2022
Possible new platform for
online streams (workshop
and SC streams), elaborate
2021 realisation
program for the upcoming
Soundcamp 2022
lead by Soundcamp 50min
10:40
break
11.00
Final AC exhibition in
Marseille 2022
11.15
Possible project for next
EU Application Reflection
by partners



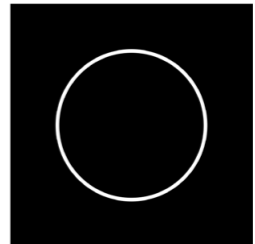
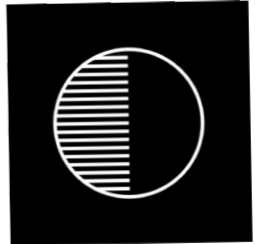
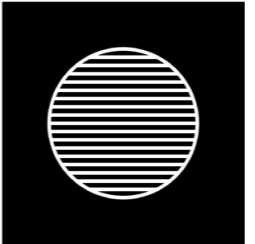
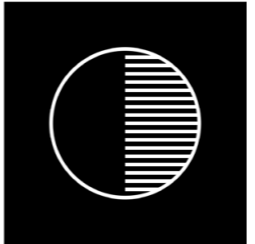
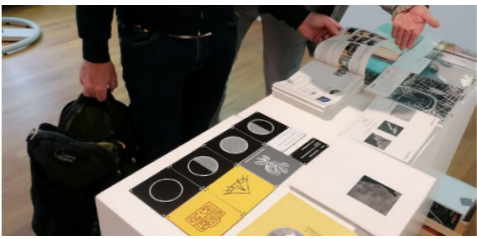
CONA suggests:
Possible CONTENT 1 =>
open microphones
improve, develop, assign
the purpose of open micro-
phones map
the importance / reason
for open microphones site
selections
improve visibility of open
mic map
lead by Angharad Cooper
Encourage to use open mic
sound data for researchers
and artists
CONA suggests:
Possible CONTENT 2 =>
Theoretical research AC
AC research -- [see AC
network exercise at the
bottom, which could be
part of this]
AC book
AC Sound Camp
lead by Cona and partners
60min
12.15
Report
Documentation --
approaches, materials to
collect etc lead by Grant

MON 11 / 10 / 21

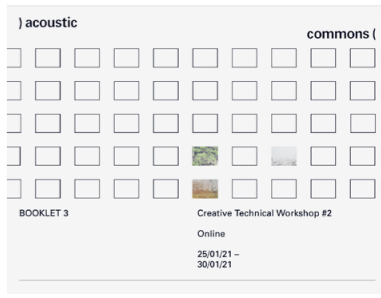
13.00 - 19.00
Afternoon activities
20.00
Extra evening evaluation
Extra time to evaluate, to
discuss different topics
21.00
Close



Meeting at Ljubljana Celica hostel.



Publications, etc. from AC year 2



Ljubljana. its river has
 7 names - it goes
 under and out of the Karst
 limestone - seasonally
 they are prone to
 pollution because they
 do not self-filter

 making objects from
 pulp from japanese
 knotweed
 re-imagining 'invasive plants'

Krater.si

Ljubljana. its river has
 7 names - it goes
 under and out of the Karst
 limestone - seasonally
 They are prone to
 pollution because they
 do not self-filter

making objects from
 pulp from japanese
 knotweed
 re-imagining 'invasive plants'

krater.si



Ferments, Gaudi & Naan



PROJECT PTICH: GREEN TOUR BY BIKE

Depart from Prešeren Square and ride past:



The Faculty of Arts



Places of environmental protest



Rooftop beekeeping



Steklenik Gallery, Tivoli Gardens



CONA office



Andrej Koruza talking about the creative lab Krater

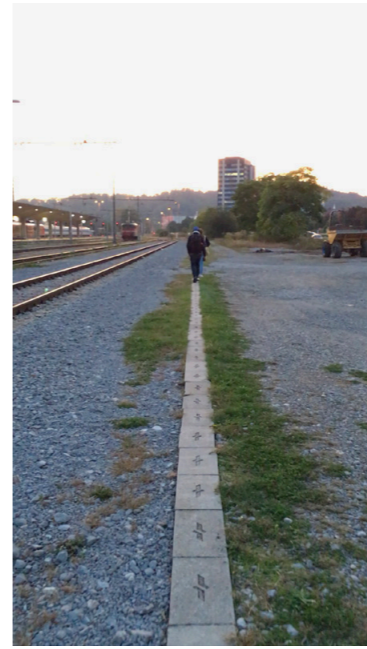


Green project space Krater

SANDBOX.. BEFORE THE EXPIRATION

Irena Pivka, Brane Zorman:

- geolocation new media performance
- commissioned work for A_DELA festival
- production: Ljudmila
coproduction: CONA



Meditative experience, wakefulness training and encouragement to think critically about our experience and (re)evaluate the surrounding environment.

A walk along the railway tracks, with the help of an app and headphones,

leads a viewer, a wanderer and an eavesdropper into a performative space. The work was created during the time of the epidemic when all public life had come to a standstill. As a result, the thick layer of the all-encompassing and constant noise

disappeared, the existence of which we only really became aware once it was gone. The authors captured this period, marked by weeks of silence and the gradual return of noise, with their recording equipment, walked paths and by discovering local

microspaces. The result of their research is the current locative performance which, through the absence of noise, tells a tale of a future space. By using geolocation tools, the performance reflects on an experience of landscape and sound and, in

these complicated times, brings forth thoughts about the potential of a degraded space from the

perspective of a society incapable of dialogue. The latter is using its last atoms of strength to

display dominance over the planet, while plants on the other side are blossoming, intertwining and even consoling, soothing, silencing and covering the all-pervasive species. The rhythm of walking, listening-in to the transitional space, a path that leads

away from the overburdened city, and of listening to the degraded, waiting spaces, which are being taken back by nature, from the stance of this period of time ... before it ends.

Acoustic Commons
Evaluation Session, CONA,
Ljubljana
Tuesday, 13 October 2021,
9:00–18:00
Kočevski Rog Forest
Facilitated by Ida Hiršen-
felder, Evaluator

Participants:
Locus Sonus
(Peter, Grégoire, Stephane,
David)
Full of Noises
(Glenn Boulter)
Soundcamp
(Dawn, Maria, Grant, Sam,
Christine)
CONA
(Irena, Brane, Katarina, Ida)

Tech: Silent Disco System

09:00–10:30
BUS RIDE TO KOČEVSKI
ROG FOREST
09:00–10:00
QUALITATIVE EVALUATION
REPORT
Qualitative evaluation by
Ida on the bus from Ljublja-
na to Kočevski Rog Ancient

Forest.
Key topic: Field-recording
practices inspire rewilding.
They contribute to replacing
anthropocentric cultural
biases with more mutu-
alistic understandings of
our habitats that promote
biodiversity.

Qualitative evaluation meth-
od based on 5 interviews
with field-recordists and
artists from Cona Acoustic
Commons production (Irena
Pivka, Brane Zorman, Petra
Kapš (OR poiesis), Luka
Prinčič, Manja Ristić).
Referential literature (Feral:
Rewilding the Land, the
Sea, and Human Life by
George Monbiot; In the
Field: The Art of Field
Recording by Cathy Lane
& Angus Carlyle; Sound
arts now by Cathy Lane &
Angus Carlyle, The Political
Possibility of Sound by
Salomé Voegelin).
10:30–13:30
FIELD TRIP
Location: Žaga/Skavtski
Environmental Center,

Rajhenav/Podstene
Field trip to Kočevski Rog
Ancient Forest with a short
guided tour by the local
forester. 2-3 hours walking
into forest
13:00—13:30
LISTENING SESSION
During the field trip or on
the nice location, we will
listen to Brane Zorman's
The Tree Spirits, audio
recording, 2021, 30 min
14:00–15:00
LUNCH
Location tbc
15:00–16:00
EVALUATION DISCUSSION
Feedback from all the
participants. Some ques-
tions and topics for the
discussion:
Social, environmental,
urbanistic awareness.
Improvement strategies,
programming tactics of
engagement.
Formats: the relation
between representational
formats (exhibitions, radio)
and engaging formats
(sound walks).

TUE 12 / 10 / 21

Locations: radio, galleries,
public spaces, online/
streaming
Audiences: the role of edu-
cation (workshop, lectures)
and viewing audiences
as users or co-creators
(interactions).
The discussion will be
recorded and used as ref-
erence material in the final
evaluation report.

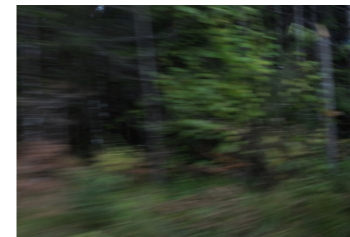
POSSIBILITY

Off the grid hut with
solar electricity: Open
Microphone

16:30—18:00

OPTIONAL LISTENING
SESSION
Bus from Kočevski Rog to
Ljubljana.

Optional (silent disco) lis-
tening of Cona production:
OR poiesis: KISETSU Quar-
ry, 2019, 30 min
Luka Prinčič: Rhizosphere,
2020, 30 min
Manja Ristić: Sonic Ontology
of Negligence, 2021, 30 min



En route to Kočevski Rog
Forest

AN EXCERPT FROM THE
EVALUATION SESSION
CONA, LJUBLJANA

Narrated by Ida Hiršen-
felder on the bus to
Kočevski Rog.

The Acoustic Commons
programme, quite by
chance, coincided with one
of the biggest moments of
silence we will probably
witness in our lifetime
unless we are blessed by
the Carrington catastrophe.
Before restrictions of pub-
lic movement, it was hard
for me to imagine that the
behemoth of capitalism,

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the rumble of cars and
plains and human masses
could ever fall silent. If
only for just a few weeks, it
gave me the hope that it is
possible to turn it off for a
common cause.

After a year and a half,
humans, it seems, have
now found our common
cause more lost than ever.
And therefore, common-
ing, coming together in a
specific location or finding
the togetherness in the
diversity of perception
through sound in and of
our environment is even
more important. Cona
navigated this passage
from silence into another
kind of social relations, not
as a rapture but rather a
continuation of concerns
embedded, entangled,
situated, informed by dec-
ades of thinking about the
interdisciplinary approach-
es to acoustic ecologies.

A very straightforward
realisation about the Cona

programme and what
makes it unique in the
Slovenian sound art and
music composition scene
is the deep relationship
it nurtures to the sites
of listening and the way
the body moves or does
not move in time and
space when listening.
The location of the sound
informs us not only about
the ecological conditions
of a place but also gives
the place a sort of agency
that is able to present its
own case as a political and
social entity. Cona in Eng-
lish means Zone. A zone
for me is an open space
without a defined border or
centre. It is recognised as
such only by the conditions
in which things (living and
others) come together in
their full mental, social,
political or as Manja Ristić
theorises psychoenergetic
capacity. Now, there
are a number of ways
to give agency to a site
through sound and I will

touch upon them through
some of the works I've
experienced. Some of the
statements are taken from
conversations with Brane
Zorman, Irena Pivka, Luka
Prinčič and some printed
materials of other artists in
the programme.

First, How to Walk

Cona uses walking not just
as a format for presenting
sound compositions, which
was necessary and in a
way readily at hand when
Steklenik got closed and
the restrictions were put
on social gatherings. They
also use it thematically.
When walking, a different
set of neural pathways
are triggered in the brain
that facilitate the human
and most probably other
beings to think, sense,
and act differently than
if they were still. Specif-
ically, walking has more
influence on creative

12

rather than logical thinking. The rhythm of walking correlates to the rhythm of thinking and walking itself facilitates the ability to hear and be more attentive to the relations and dissonances created by the sound composition and the experienced environment. The rhythm of walking is clearly audible in the binaural pieces. The overlapping of narration with the environment in which this recording was taken, as Irena puts it: “glues the listener to the location”. This facilitates the identification with a particular location. In the *Sandbox*, you heard the walking, it was not your steps you heard but it made you aware of the fact that you are walking with this particular rhythm on this gravel. The mismatches and matches, the overlapping of location and the dissonance with it are some of the mental strategies

that prevent the listener to detach, to unglue, from the location. And the intention of all these pieces is to raise consciousness and awareness of the psycho-geographical landscape that is conditioned by more or less invasive human intervention.

The brain tries to synchronise the film and sound if they are lagging. In the sound walk, this lagging is intentional and wide enough to open not only the aural aspect but also other senses or even ideas of political or social space. Speaking about the awareness of a situated sound, Luka also noted that it must include the awareness not just of ecological processes but also of the fact how these affect the inequalities, for example, living only a few blocks away from the deportation of migrants. The latter, the political and

social aspect of a location is particularly revealed in the precious wastelands, the abandoned places in which humans have finally stopped interfering and natural processes are no longer conditioned by human intervention. Manja explored a site of rewilding in her piece the *Sonic Ontology of Negligence*. During her residency, she kept going back to the same location and made a composition from field recordings taken in the derelict, unfinished architecture of Stožice Shopping Centre in Ljubljana. In the recordings, we hear a natural sound reverb and echo intertwining the sounds of failed-shopping-mall human users and its nonhuman inhabitants. The shopping mall started to be built just before the 2008 financial crisis and was abandoned for reasons of dubious arrangement in real estate speculations;



not before a vast three-story reinforced concrete structure was built, covering over 8000 m². This poetic concrete monster is a monument to the possibility of different normality: not that of financial growth but rather that of i.e. degrowth, a sociopolitical concept of emphasising conviviality and well being of human and nonhuman people. Ristić herself calls such sites: *Third Landscape* and she believes that they can be considered as the genetic reservoir of the planet, the space of the future. She considers *Third Landscape* as a biological necessity, conditioning the future of living things, that modifies the interpretation



of territory and enhances areas usually looked upon as negligible. Much like the *Sandbox*. It is up to the political body to organise ground division in such a manner as to assume responsibility for these undetermined areas. As you will see today the most pristine sites like an ancient forest are likewise governed by the processes of political will, failures or disasters that all may lead to rewilding. The structure that Manja was visiting is now frequented by teenagers, antifa youth, graffiti artists, field recordists, car-tinkerers, photographers, random families but no human lives there, while wildlife

found refuge in bits and pieces of styrofoam. I see these structures overtaken by nonhuman subjects as successful failures of capitalism. This place exhibits poetic and aesthetic aspects of the crisis. It is also a place of radical decommodification. A place that was intended for the stimulation of consumerism is now transformed into a place for other potential communication and cohabitation of all species. A precious place of the wild.

Humans define spaces with borders. The architecture considered space as emptiness inside walls. These are all human categories. When we think of the time-based aspect of a site and the aural place it opens up and it starts to become more like a volume, not like a flat map but has the fourth dimension. It occurred to me that what

we are doing is maybe not really mapping, as mapping is something I find closely connected to the drawing out of borders, barriers, frontiers in the Westphalian idea of the sovereignty of the nation-states. Are we really making maps and charts? And if yes, what kind of navigation do they provide? The topography of sounds is noted by the field-recordists in a particular location on a map, like in the case of SoundCamp. What is central to me is to physically enter into intangible sound works as if the sound at a site formed an invisible sonic dome. And if we experience the site through the time based and the sonic experience we have a possibility to look past the political and anthropocentric categories and borders. Nature does not have maps, it has ecosystems and niches. This makes me think of a

quote by Salomé Voegelin in *The Political Possibility of Sound* that I later used as material in the last SoundCamp:

A geography of sound has no maps; it produces no cartography. It is the geography of encounters, misses, happenstance and events: invisible trajectories and configurations between people and things, unfolding in the dimension of the actual while formlessly forming the dimensions of its possibility, and secretly performing the impossible territories of a poet on the nighttime sea...

Circadian rhythm and cyclical time

And speaking about the nighttime, it brings me to another topic that informs

the way the programme is experienced by the listeners: circadian rhythm and cyclical time. This awareness comes from the Cona programme that is related to what Manja calls psychoenergetic forces. Cona abides very little to the conventions of art events. For sure, there are some events that happen at 7 or 8 in the evening but there's been a lot of playing with the circadian rhythms and/or perception at various hours of a day. We've been to a nighttime sleeping performance. The opening hour of Steklenik's exhibition program and now the sound walks in the park are set to the matinee time on Saturday at noon, accompanied by a citizen science workshop for children. We've been on an electro-acoustic opera at the daybreak at five o'clock in the morning. We were howling at the moon in high snow.

Listening to wintertime in summer, summertime in winter, spring in autumn and autumn in spring at the dusk relative to the current season. The day cycles, weeks, months, years are something that we as humans have forgotten. An attempt at communication with other-than-human and looking for synchronicity in our environment re-connects us in a way to these rhythms. Space and our perception of a site change completely at different hours of the day and in different seasons. They create an atmosphere that drifts in the liminal spaces between one stage and the other and with this induces a change in our perception. Brane in his compositions that are often filled with subtle silences and non-assertive sound, marks the seasons and the passing of time, making use of repetitions

and undulations of natural processes with parallelism, seriality, in-tempo recording, looping...

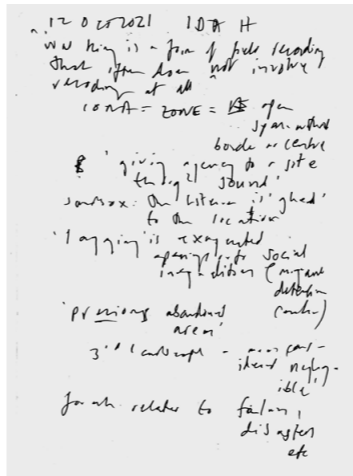
Accidental rewilding

In places once thick with farms and cities, human dispossession and war has cleared the ground for nature to return.

—George Monbiot, *Feral, Searching for Enchantment on the Frontiers of Rewilding* (2013).

In Kočevski Rog we bare witness to the impact that political boundaries have on the great rewilding. Humanity's loss was the nature's gain. A series of grave human tragedies (war and poverty) has made way for the nature to flourish. Virgin forests once again perform their most nobel responsibility; to

provide a diverse ecosystem for all stages of forest development. Young trees, thinning, ageing and collapsing trees, all growing together, and interlocked, provide critical habitat to a vast number of plants and animals where complex relationships with their natural environment have persisted intact beyond the reach of humans. Here the trophic cascades are balancing the equilibrium of ecological processes.



Bee house



12 OCT 2021 IDA H
 "walking is a form of field recording
 that often does not involve
 recording at all"
 CONA=ZONE= open
 space without
 border or centre
 'giving agency to a site
 through sound'
 sandbox: the listener is 'glued'
 to the location
 'lagging is exaggerated'
 openings onto social
 inequalities (migrant
 detention
 centre)
 'precious abandoned
 areas'
 3rd landscape - 'areas con-
 sidered neglig-
 ible'
 formerly (?) related to failures,
 disasters
 etc



Katarina Radaljic (CONA) and Janez Konecnik



Trail marking



Fungi



'archaeologic' (Morton)
Shinto 'ist practice of
distributed agency [OR poiesis]
spectral sounds which blink
and switch [?] de-stabilize
[Voegelin]

Science
de-colonizing Science through
art-science practice

Colin Black: mornings continue
trauma

hard and anxious questions
are asked through the break-
ing of frequencies, the
toughness of drones

<| George Monbiot on contested
space of re-wilding
cp solça river valley hacker

'archaeologic' (Morton)
Shinto 'ist practice of
distributed agency [OR poiesis]
spectral sounds which blink
and switch [?] de-stabilize

[Voegelin]

Science
de-colonizing Science through
art-science practice

Colin Black: mornings continue
trauma

hard and anxious questions
are asked through the break-
ing of frequencies, the
toughness of drones

<| George Monbiot on contested
space of re-wilding
cp solça river valley hacker

Planning, guidance and realization of work
The development strategy for all its forests in Slovenia is based on...
The Slovenia Forest Service - SFS supervises development by organizing the following: tasks arrangement...
The Regional Unit in Kočevje of the SFS also deals with nature conservation projects...
All work carried out in the region, including...
Construction and maintenance of forest roads and skidding trails is done by contractors chosen by public tender.

Actual allowable cut	Intensity
m ³ /ha	m ³ /ha on GS% on 5%
State forests 255,600	4.76 14.9 66.7
Private forests 157,800	4.15 16.1 84.4
Total 413,000	4.51 16.6 85.8

Silviculture / year
Regeneration - ha 254 191
Tending - ha 997 468
Protection - ha 96 81
Other production - work days 392 188
Other functions - work days 670 330

Wildlife management, annual cull
Wildlife management, annual cull. The region is divided into hunting associations and forest hunting management (Mladost Kočevje, Svoboda, Kockova Raba and Zira Gora), covering 45% of the total region.
Annual cull
end deer - 1.4 100 ha
wild boar - 0.5 100 ha
brown bear - 30 regions
roe deer - 1.3 100 ha
chamois - 25 regions

Slovenian Chamber of Agriculture and Forestry
Slovenian Chamber of Agriculture and Forestry protects and represents agricultural, forestry and fishery interests. It performs professional consulting, helps in dealing with any problems owners may have and organizes their activities. It promotes environmental and environmental friendliness in agriculture, forestry and fishery.

Farmstead and Forest Fund of Slovenia
Farmstead and Forest Fund of Slovenia supports and is in charge of national and environmentally friendly use of state-owned agricultural land and forests. It funds investments into forestry, grants concessions for the falling and sale of timber, silvicultural and environmental projects, etc. A share of the land is allocated for ecological and social functions of the forest and for construction and maintenance of the forest infrastructure.

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SLOVENIA FOREST SERVICE Regional Unit Kočevje
Slovenian Forest Service is divided into ten local units (on average 9,200 ha). The local units are further divided into districts (1,200 ha and 3,000 ha, on average 2,500 ha). The region is divided into 23 forestry units (on average 1,800 ha, on average 4,000 ha). The Mladost wildlife management, with 18 employees, is also a part of the Regional Unit in Kočevje.

Gozdarska Gota Company
Gozdarska Gota Company was granted a 20-year concession to carry out work in the state forests. The company is divided into administration and 13 forestry units dealing with forest production. There is also a transport-construction maintenance activity, a sales department and a processing plant with sawmills, woodshops and factory shops. The company is equipped with 25 forest tractors and 12 forest trucks. Approx. 155,000 m³ of wood is sold annually. It employs 148 employees.

The company also organizes work for other forest subdivisions in the region.

Svoboda Company
Svoboda Company has a concession to carry out work in the state-owned forests. Besides forest activities, the company is engaged in primary wood processing and furniture. It has a forest division equipped with 9 forest tractors and 4 forest trucks. 60,000 m³ of timber is annually harvested and sold. There are 44 employees in the forestry sector.

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THE FOREST REGION KOČEVJE

The Kočevje forest region
The Kočevje forest region is located in the southern part of Slovenia between Turjak Castle in the north and the River Kolpa in the south. It stretches westwards to the Blaka plateau and to the east it borders with the Kočevski Rog massif. Most of the area lies on karst terrain, presenting a natural landscape with mountain crests and karst villages rising in the direction characteristic of the Dinaric Alps. Its highest peak is Čukarščič (1,289 m) and its lowest point is in Dold by the River Kolpa (193 m).

FOREST DENSIY AND FOREST RESOURCES IN SLOVENIA
The climate here is moderately humid and well-suited for high forests. Annual precipitation is 1,800 mm. The area is densely populated, especially in the south. The population is 38,000 - an average of 52 people per km².

Forest area
The total area of the region is 117,958 ha with 91,572 ha of it covered by forests.

Forest ownership
Most of the forests, 53,702 ha, are state owned, the rest with an area of 37,856 ha is in private ownership. There are 13,651 forest owners. The average size of a private estate is 2.5 ha.

Forest accessibility
1,436 km of forest roads leads from Kočevje to Ljubljana and 7,571 km of skidding tracks from Kočevje to Celovška lead to the regional forests.

Forest types
The most typical forests in the Kočevje region are mixed fir - beech or beech, covering 65% of the forested land. There are also large areas of forests in natural succession (9,700 ha) on abandoned farmland.

Forest type	Area (ha)	%
Mixed fir - beech forests	30,000	25%
Beech forests	27,000	23%
Agroforests	14,800	14%
Forests in succession	5,300	6%
Forests on acid soil	4,600	5%
Forests on wildlife	4,800	5%
Coniferous forests	3,800	4%
Forest reserves	1,100	1%

Tree species, growing stock, increment
The predominant tree species in this region are beech, spruce and fir. They form deciduous, coniferous and mixed forests.

Species	Share (%)
Beech	65%
Spruce	15%
Fir	10%
Oak	5%
Alder	3%
Willow	2%
Other	1%

Growing stock

State forests	Private forests	Total
15,114,600	9,789,600	24,948,200
292	258	272
281,200	246,800	628,100
2.1	6.5	6.9

Multiple roles of forests
The functions of the forests are ecological, social and production. In this region the principal ecological functions are hydrological and biotopic and the main social function is conservation of the natural heritage.

Forty forest reserves have been designated, four of them are virgin forests. Their total area is 1,145 ha, 1.25% of the entire forested area.

The main production function is that of timber, followed by wildlife management.

Water production - 100%
Water production - 24%
Soil protection - 23%
Erosion control - 2%
Recreation - 4%
Hunting management - 5%
Wood production - 3%
Wood preservation - 6%

EXCEPTIONALLY EMPHASIZED FOREST FUNCTIONS
Water production - 100%
Soil protection - 23%
Erosion control - 2%
Recreation - 4%
Hunting management - 5%
Wood production - 3%
Wood preservation - 6%

Wildlife
The area is known for its preserved forests with populations of various, brown bears, otters, wildcats, beech martlets, pine martens, badgers, small and large mammals, weasels, polecats and lynx.

In terms of game the largest populations are those of roe deer, red deer, wild boar and brown hare. The southernmost population of chamois in Slovenia lives in the Kolpa canyon. Of the numerous species of small mammals, the most interesting is the dormouse and there is a long-standing tradition of trapping here. Over 170 bird species have been observed in the area. The most common birds of prey are the golden eagle and the white-tailed eagle; the most frequently observed owl is the Great owl, and of the wildfowl the most common are the quail and grouse.

The proboscis is quite common in the karst underground.



Forest sign (Janez's favourite tree)



Branch. Drawing by Glenn Boulter.



Lynx



Evaluation

ACOUSTIC COMMONS FIREPLACE CONVERSA- TION (SHORT VERSION)

Kočevski rog
12 October 2012

Ida Hiršenfelder

How have you raised awareness of the acoustic environment?

Glenn Boulter

We work on a small scale. The reason to approach the project in this way is the idea that it is not necessary to change the sound of the place. If you do something too much, and you want to add to the sonic environment, you may overload it and turn people away. This balance for us has been important when questioning how to do events. In discussions about how climate shapes an event, we decided not to do things that we would normally do indoors. For example, in an outdoor

space, you don't need a lot of volume at all, which is otherwise the default thing in most music events. We've gone the other way and tried to make things very quiet so that people can have a sense that it's coming from a distance, but they have to get close to engage with it. We've asked people in the events about their experience; asking them why they are in the park, where they come from why they have come back if they were in our events before, and what they would like to hear. We worked with this feedback and data of listening.

Ida Hiršenfelder

The programmes rely a lot on the closely knitted network of people interested in sound. However, a lot of the programmes have a much wider outreach. What social impact have you observed in your projects?

Irena Pivka

We organise events intending to raise sensitivity also in people who are not fully engaged in sound art practices. This is not easy because, at first, they might expect something different, as Glenn pointed out. At first, they are not used to listening to quiet music, neither are they used to listening to sounds of nature. We get many comments from the participants of our events. They testify that after our concerts or sound events they start to listen to the sound of the streets and the forests and that this experience has changed their perception and opened their ears.

Brane Zorman

We organised a night performance at a hut in the Barje marshes. The hut is used mainly for bird observation and it is maintained by DOPPS (NGO for the

Observation and Study of Birds of Slovenia). To get to the hut, we needed to walk a couple of hundred meters from the point of arrival, past a pond and along with the bushes. It was very interesting that the people step by step became gradually quieter and quieter as we were approaching the hut. And when we finally arrived, everyone sat down in complete silence, waiting for something to happen. It was dusk. The moon was rising, and the sun was setting. The event was very successful in how the music synchronised with the environment. It was timed precisely in the transition between day and night. In a small sound gap when the birds fell silent and night crickets did not yet appear. As the system was running on batteries, it was quite short, but the sound slowly faded away. And I think such a setting

raises the sensitivity of the audience.

Grant Smith

In one case study, we looked at the model of making work and taking it to an audience from a different direction. We were working with a group of older people in South London in a residency programme we had with them. And then the social distancing restrictions came, and all these people were vulnerable in the pandemic, and they couldn't meet anymore. So we devised a radio show as a place where they could meet. Our role was to serve them, curate some of their conversations, and then assemble the talks with some environmental sounds. In this collaboration, it was us who were doing the learning as the work was structured by thinking aloud. The relation with an audience in this

way is going the other way around. It becomes about a group of people who have a distinctive experience of a place and about opening those places up through their experiences.

Dawn Scarfe

In terms of other audiences, going beyond that specific case study, a lot of times our work is also about bringing people to the work. That's always been a consideration, and it is something we continually need to work on if we want to reach new people. We know that there are definite gaps in our network. Some are regional, but they are also about different aspects of society that wouldn't naturally connect within. Some might not be familiar with the technology, or maybe it is just the language used that is not appealing to them. It is an ongoing quest to understand how we can open

up the work, especially with something like Reveil, with an ambition to be a platform for anybody to participate in.

Peter Sinclair

Speaking from the point of view of Locus Sonus, thankfully, we're on a meta-level, and we don't need to prove something in regards to how we're relating to the public. We've always regarded the open microphone network as being what we call in French *dispositif* from Deleuze. It is something that has many different levels of participation or interpretation. Everybody involved in the project has some experimental approach, which includes the idea of the audience seeing/hearing that experimentation. It is important to not have a binary idea of the artist producing something and the audience receiving it. Going to the

sound map and listening to a microphone is already a creative act in itself because the recording is on such a low level of interpretation. Somebody set up a microphone, but that's about all they've done... When we will show our work in Marseille it is important that there will be a continuation of the experimental aspect. I propose to have even more experimentation than what we have been doing up until now.



Acoustic Commons
Audience Development
Session 3: CONA, Ljubljana
Date: Wed, 13 Oct, 9 AM,
Hostel Celica
Facilitated by Angharad
Cooper, Audience Develop-
ment Consultant Acoustic
Commons
<https://docs.google.com/document/d/1ytdmkfQud-BfO0wIU0dw4vWufizn-5wBmRwvCXjMZZ1ac/edit>

Participants:
Locus Sonus
(Peter, Gregoire, Stephane,
David)
Full of Noises
(Glenn)
Soundcamp
(Dawn, Grant, Sam,
Christine)
CONA
(Irena, Brane, Katarina)
Angharad Cooper

Tech:
laptop, projector and
screen, flipchart paper and
pens

9:00
WELCOME. Reminder of
the various definitions of
audience development /
engagement, etc. Acknowl-
edging that it is a fluid term
and not an exact science,
etc. Recap on why this is a
part of the project
9:05
5 minute presentations
from one representative
from each organisation -
responding to the following
question:
5 minute reflections on the
most interesting, relevant,
or exciting, element of
audience development
regarding your work as
part of Acoustic Commons,
and beyond? Visuals
encouraged.
9:05
Locus Sonus
9:15
Soundcamp
9:25
CONA
9:30
FON

9:40
PESTLE exercise - what are
the external factors affect-
ing audience development
for a project like Acoustic
Commons? (Political, Eco-
nomic, Social, Technologi-
cal, Legal, Environmental)
10:00
SWOT exercise - what are
the strengths and weak-
nesses in terms of audience
development for a project
like Acoustic Commons?
(Strengths, Weaknesses,
Opportunities, Threats)
10:20
10 minute break
10:30
CONA special - what is
interesting about audience
development in terms of
the CONA event? What are
the challenges and opportu-
nities? Open Space Exercise
exploring a selection of the
below themes - participants
choose their own groups
Ensuring knowledge is
transferred within, and
beyond, the existing audi-
ence and community

How to bring back audienc-
es post COVID-19
Engaging younger
audiences
Audience development with
extremely limited resources
(time and people!)
11:00
ACOUSTIC COMMONS -
future visioning exercise
Generation of ideas for
future strategy around
top themes identified in
previous session PESTLE
and SWOT exercise
12:00
CLOSE



Guided walk around
Cerknica lake

WED 13 / 10 / 21

24

AUDIENCE DEVELOPMENT
SESSION
October 2021

PESTLE
*Political, Environmental,
Social, Technological, Legal,
Environmental*
What are the implications
of each of these on the
Acoustic Commons Project?

Short term / immediate
considerations
(preparation for
Marseille)

Sound without borders
- what does this mean to
us / how do we connect to
people to fulfil this term?
(fits in well with research
project that Locus Sonus
are doing - La Recherche
Par L'Ecoute - Space and
Limits - No(s) Limites) -
Mutating borders - what
are they in terms of a radio/
online project Scale - i.e.
Soundcamp rely on funding
from Arts Council England

25

- it is restricted - the work is
national in scale
Extraordinary range of
people taking part in this
project - asking people
about why they set up
streams and how they
use them (Peter asked this
question - all responses
were very different) - have
we documented / commu-
nicated this?
Manifesto idea - how do we
keep experimentation at the
heart of the work?

Medium term
considerations
(up to and including
Marseille)

How do we define inter-
national? - for example,
we have a lot of gaps
geographically - focus
on hyperlocal and
international / planetary -
convergence - but is it easy
to be complacent about
this... - decolonising the
network - cannot escape

that direction
What is important is the
investment / motivation
to set up a stream? - why
is it there/ who set it up/
having more plural people
involved in setting up
streams
Different levels of the
project i.e. expert - amateur
- audience
'How to' tools, i.e. Youtube
instructional video /
signposting people to how
to get equipment / commit
to installation / facilitating
the journey i.e. speaker
building / github - maybe
each partner has a hub
which is more relevant
for their audiences - each
partner choosing to work
with a region - almost like
'twinning'
Responsibility for the con-
tent of a microphone - and
consider international law
and sensibilities - i.e. priva-
cy laws are strict in France
Ways to measure carbon
footprint of the project -
and some kind of response

to this / We can claim we
offset huge amounts of
carbon - if you are listening
to something, you are not
going there / Could com-
mission writing around this
in response to the project /
evaluators / art/research
'hard' science vs. artistic
research

Long term consider-
ations (Marseille and
beyond...)

We are in different situa-
tions - re types of orgs - e.g.
mission of the school etc.
public service - particularly
how we might balance a
large group of partners
Anthropological - job
to almost commission
ethnography working with
materials - to acknowledge
'Commoning' and legal
context as a creative
field - rather than just as a
constraint

Jata C (Flock C) unites artists of common interests that explore bioacoustics and sound ecologies. They employ auditory perception to unite environmental and social themes. In doing so, they use the recordings of the real state of the world as well as speculative projections

The Flock C wants to surpass the limited social

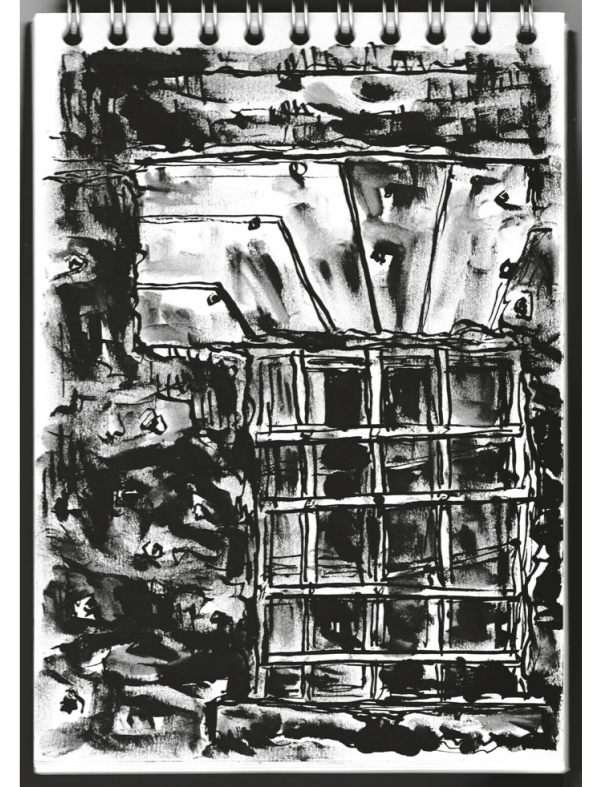
and economic perception of insects with the work Bibaret JC210120. To highlight and become aware of the meaning of insects within individual ecosystems and, at the same time, also peek beyond the scientific frame.

Artists want to humorously combine scientific findings and environmental facts with social

dogmas in their work. In the performance, they will listen to creatures that have the ability of complete body metamorphosis and co-habit with other species in a codependency. They will employ auditory cognition to introduce their own, artistic insight in the form of speculative thought and creativity around the theme of our close co-existence with bugs and other arthropods.



Electroacoustic performance at the cultural centre in Cerknica by Jata C (left to right: Boštjan Perovšek, Bojana Šaljić Podešva, beepblip, Brane Zorman and / or poiesis)



Hostel / prison window. Drawing by Glenn Boulter.



Car park. Drawing by Glenn Boulter.

There is the meeting, then after the meeting: hangout (Ruangrupa): walking around in the Autumn, looking in record stores, buying fruit. We went to a show we couldn't get much from at a museum in the Tivoli Gardens, but we found a library under the roof full of intriguing books. The librarian left

us there while he went to a meeting. We left a thank you stickit on his keyboard. We found a place for feeding animals.

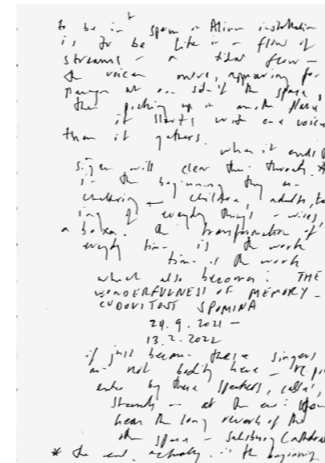
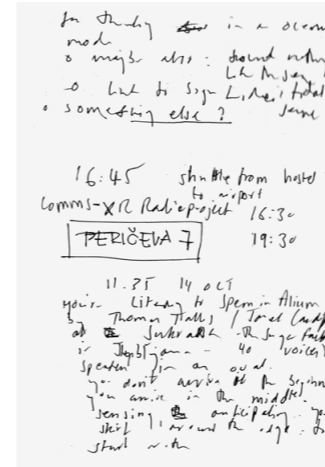
We had lunch with Irena and Brane. Irena said she used to go to the animal feeding area with her grandmother. We met outside by a canal. Coypus

were swimming and coming up on the bank. Across the tracks, you could hear gunfire from a military training ground. We drank coffee.

A sense of exhilaration follows the official program, with all its promising openings. That sense, for us, always goes hand in hand with exhaustion: exhaustion after delivering such an event, with its detailed thinking and careful attention; exhaustion in anticipation of how it will be when we do the things we have thought of doing together: gathering resources, cutting corners, making time

Glenn said at some point of the trip: it reminds you why do these things. Glenn had already heard the Janet Cardiff / Thomas Tallis installation when it was first at the Whitechapel in London. For some of

us it was the first time to hear it: to come under its influence. We felt it like a memory of presence, nonetheless: those voices appearing, clearing their throats, beginning: Spem in Alium – gathering. Where else would hope be placed but here among us (inter alia): in-between: in (the) others.



you're listening to Spem in Alium by Thomas Tallis / Janet Cardiff at Sukranh - The Sugar Factory in Ljubljana – 40 voices \ speakers in an oval. you don't arrive at the beginning you arrive in the middle. sensing, anticipating: you skirt around the edge: to start with

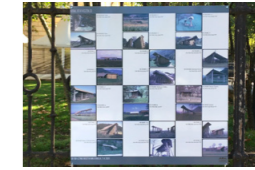
the to be in Spem in Alium installation is to be like in a flow of streams – a tidal flow – the voices move, appearing for passages at one side of the space, then picking up in another place it starts with one voice, then it gathers.

when it ends the singers will clear their throats. in the beginning they are chattering – children, adults, talking of everyday things - wires, a box. the transformation of everyday time is the work time is the work which also becomes: THE WONDERFULNESS OF MEMORY – CUDOVITOUT SPOMINA

24.9.2021 – 13.2.2022

if just because these singers are not bodily here – re-presented by these speakers, cables, stands – at the end: you hear the long reverberation of the other space - Salisbury Cathedral?

* the end, actually, is the beginning



Walk into the Kočevski Rog forest and back. 13/10/2021.
Route map by Glenn Boulter