

## **The Conduction Series: Radio Camp**

A proposal for the 2023 RIO Seed Grant

**PI:** August Black (DCMP)  
**Co-PI:** Betsey Biggs (DCMP)

### **ABSTRACT**

*The Conduction Series* is a collaborative live radio broadcast produced by a dozen sound and transmission artists across the Americas on Wave Farm's WGXC 90.7-FM Radio for Open Ears in New York's Upper Hudson Valley. The group comes together on the first Friday of every month at 4:10pm ET using a custom web-based audio platform created by the PI. Emphasizing LIVE interactivity and media archaeological methods, the series explores themes of migration, feedback, user participation, low-key and on-site interaction with mobile devices, and remote collaboration at scale. The group has produced sixteen live broadcasts since November 2021; initially, our performances were broadcast only on FM in New York, but now have regular syndication in Vancouver, Canada and Buenos Aires, Argentina. In the past two months, we have expanded even further with our first invited gigs, broadcasting as part of the TSONAMI sound art festival in Chile, and acting as the main event for the 2023 *Arts Birthday* broadcast on the National Radio of Austria. We have accomplished all of this without any external funding. With a vision of inventing new forms and genres of radio and building bridges across countries and continents, we are eager to amplify our impact. We are asking that RIO to invest in a weeklong physical meetup of our international group in Boulder, where we will accomplish two key objectives: (a) collaboratively brainstorming ideas and proposals for future broadcasts, extended projects and live performances, and (b) creating a plan for securing long-term funding for our project.

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### PROPOSAL

[The Conduction Series](#) is a transmission art project that looks to find new expressive and acoustic potential in the overlap of media archives, software, radio, mobile tech, and networking. While seeking new and creative ways to reorganize acoustic phenomena, time, people, conversations, and geographies on air, we are also exploring methods of chance, social organization and interaction, and audience participation. The group comes together on the first Friday of every month at 4:10pm ET using a custom audio streaming platform created and maintained by the main PI since 2020. We started off broadcasting only on FM on WGXC in Upstate New York, but now have regular syndication in Vancouver, Canada and Buenos Aires, Argentina, respectively on [CITR in Vancouver](#) and [Radio CASo](#). We are proposing a weeklong 'radio camp' to bring our group to Boulder for idea generation, funding and writing sprints, and a public live broadcast.

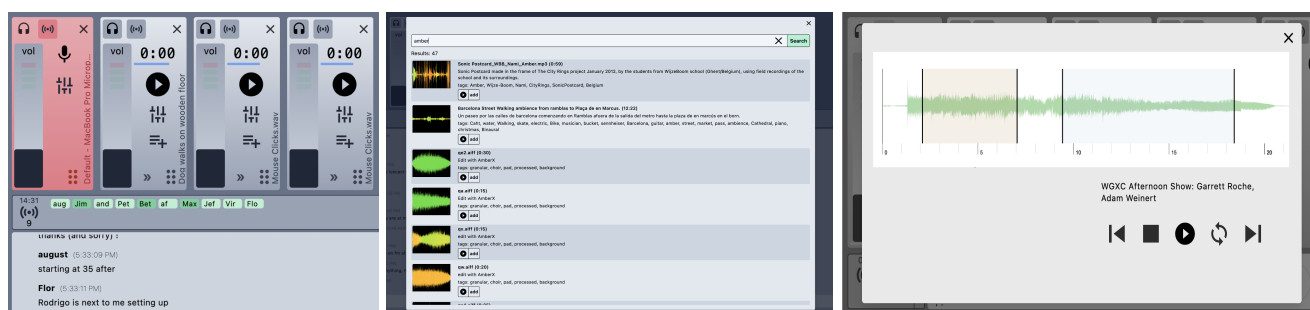
The project started in 2021 as a way to formalize meetups between various sound and transmission artists at the University of California Santa Cruz, the University at Buffalo, and the University of Colorado. We were all online anyway, due to COVID, and decided to explore new ways of meeting up and sharing audio. We sent out a call for participation in September 2021, made a few virtual introductions, demonstrated our bespoke software, and gathered a group of roughly 25-30 interested participants. Galen Joseph-Hunter from the internationally recognized nonprofit [Wave Farm](#) was an early believer in our project and offered us a monthly broadcast space. We named it *The Conduction Series* as a play on the word 'conduction,' meaning both 'music director' and 'signal carrier' (heat or electrical). We agreed that each month, one of us would be chosen as a "conductor" to set the theme and direct the others online via text prompts. The very first show was syndicated live on WGXC and in Glasgow, Scotland as part of a radio festival taking place on the occasion and in response to the 26th UN Climate Change Conference of the Parties (COP26). We called this first broadcast "Name Your Disaster!" and each academic node in the network chose a natural disaster as their theme. The result was a powerful fifty-minute soundscape of and about flooding, fires, and blizzards from the respective geographies of California (UCSC), Colorado (CU), and Buffalo (NY); blanketed with ASMR whispers in the rain, roaring and crackling flames, anxious news reports of blizzards and snow, etc.

Our project has evolved and grown since then. We have extended invitations to various sound artists and radio makers outside of academia and have now settled on a core group of twelve artists across four American nations: Argentina, Canada, Chile, and the United States. We had our first invited and paid performances this year at two international venues: the TSONAMI radio festival in Chile (December 2021) and National Austrian Radio (January 2023). We have another invited presentation of the project this April at the Radio Preservation Task Force at the Library of Congress in Washington DC.

The thematic element has become a central part of our improvisational structure. Inspired by May the 4th in 2021, and under the title of "The Final Frontier," we explored themes of space and colonialism mixing synthesizers, noise, atmospheric cacophony, and choice samples of 70's funk. In another show that took place on the anniversary of the day Andy Warhol was shot by radical feminist Valeri

Solanas, we paid homage to the event under feminist terms and the title "'In Recognition of Their Desperation' or 'I Shot Andy Warhol' or 'Radical Feminism'". One participant started off with the sounds of heavy hands on squeaky typewriters: "TaddaTaddaTap!" Another almost immediately chimed in with the sounds of knives sharpening: "SwwhhhhhissssWhissssss!" As these sounds and others reached climax, another participant came in with various spoken word readings of Solanas's S.C.U.M. manifesto (The **S**ociety for **C**utting **U**p **M**en). Our December performance, live broadcast to the TSONAMI radio festival, explored the sounds of protests, bird song, and insect hums under the title of "Swarms, Flocks, Schools, Pods, and Parliaments" while our January '23 broadcast saw us scale our audio exchange to 30 simultaneous participants worldwide, all without technical hitch.

Part of what drives and allows this fluid call and response style of audio among multiple geographically dispersed members is the software developed by the main PI. Named [Mezcal](#), this web-based instrument allows participants to collaboratively mix real-time audio for live radio events in high-quality and low-latency. The software can be accessed from any browser, including mobile devices, empowering participants to easily broadcast live on-site environmental sounds. It allows multiple participants to either speak/sound directly into a microphone input or to play audio files from either their own devices or from a variety of archives: currently YouTube, Archive.org, FreeSound (field recordings), or Wave Farm (experimental radio). Participants can add as many of these input channels as they'd like and each input includes controls for volume, panning, and EQ. The resulting mix is streamed directly in the browser, and can be syndicated elsewhere through various methods.



Current Mezcal interface with chat, faders, and user display. Red tracks are for mic and audio input. Gray tracks are for playback and include media archaeological search tools (middle) for sound playback.

Sketch of new offline sample editing features. Participants as young as 15 and as old as 77 have made live broadcasts with Mezcal.

Though teleconferencing applications such as Zoom and Discord work in a similar way, most lack the universality of a browser interface, emphasize video over audio quality, do not scale for real-time interactivity, and function more like a telephone than an instrument for audio exchange and broadcast. The biggest difference between Mezcal and other telematic software, however, is in its vision. We are not building a tool for industry; we see Mezcal as an expressive instrument for diverse sound/transmission practices, for participatory and open-ended artistic performance, for growing social movements, and for live environmental reporting. As Grant Smith, a design partner from [SoundCamp](#) in London writes, "The ability to break with the hub-spoke configuration imposed by conventional studio models opens the process in important ways to co-creation, participatory ways of working and flat organisation. We think this has significant implications for emerging artistic practice, social movements and work with collaborative media."

In sum, our objectives are equally aesthetic, conceptual, and social. Emphasizing live interactivity and media archaeological methods, *The Conduction Series* explores themes of migration, feedback, user participation, low-key and on-site interaction with mobile devices, and remote sonic collaboration at scale. We see radio space as a humble stage where audio can be foregrounded or backgrounded. It can be a space that sits like wallpaper while you cook and play with your kids. Or, it can be a place of active audience participation and collaboration. Mixed with everyday networking and mobile technology, it becomes a nimble and discursive space for mixed and varied aesthetics, where voice, samples, and sound operate in symbolic and representational, but also musical and contextual ways. It is a space that attracts truck-drivers and black-clad high-brows alike. Inspired by the Futurists of the early twentieth century, the media activists of the 1960's (Radical Software, the Situationists, Videofreex) and network activism and art from the 90's (Xchange, indymedia, Tetsuo Kogawa's Polymorphous radio, the free radio movement of Europe such as Felix Guatarri's Radio Alice), we are creating a new kind of acoustic space, one that can be discursive and long-form, light-weight and free-form, hyper-local and border-crossing, participatory and autonomous.



**Left:** mezcalt workshop at Wave Farm 2021. **Right:** Live street broadcast on Diffusion 107 in Sydney, Australia

## **OBJECTIVES: Weeklong Radio Camp**

To date, our group has grown *The Conduction Series* without external funding, but as artists on the leading edge of inventive new forms of radio and transmission. We want to broaden our impact by envisioning large-scale, ambitious new projects which continue to build bridges across countries and continents. In order to do this, we need time and space together. We are asking RIO to fund a weeklong Conduction Series residency and radio camp on the CU Boulder campus to collaboratively reflect, dream and brainstorm new ideas and proposals for future projects..

We have the following objectives for the radio camp:

1. Our main objective is to meet, bond, and have face-to-face time. There can be no conspiracy that doesn't share the same breathing air (con-spirare).
2. We will develop short creative exercises for ourselves and break into small groups to discuss and rehearse new ideas and formats for our regular broadcasts. We know there are new ways to source sounds, interact, improvise and conduct that can happen if we take the time to explore them. For example, our current practice leans heavily on media archaeology and sampling as a kind of meta-conversation. We want to explore the use of voice, environmental sounds, public participation and mobile technologies to deepen our practice.
3. We will also brainstorm ambitious new ideas and venues that expand the vision of our broadcast series. These might include public sound walks, large sound installations, internet-based

transmission projects, international festival calls, and collaborations with other writers, artists and musicians.

4. We will set aside time to conduct two writing sprints, each a day long. In one sprint, we will draft external funding proposals for the projects we've envisioned. In a second sprint, we will draft a collaborative essay about our project to submit to journals such as *Leonardo* and *Resonance: The Journal of Sound and Culture*.
5. We will invite key researchers from CU Boulder's campus as well as select artists, curators, and producers from outside CU to workshop our ideas and to co-think on future projects. .
6. We will organize our residency around our monthly international broadcast, and produce a casual live public radio event along Boulder Creek with available mobile devices for passers-by to listen and take part in the live broadcast.

These seven days are meant as a starting point. We are investing in time together to catalyze future prospects in multiple directions. The seven days together will produce blueprints, outlines, and seeds for future work and ideas that we will explore and fine-tune remotely from our disparate locations.

## OUTCOMES

At the end of this seven-day residency and radio camp, we would like to have accomplished the following:

1. Identified at least three exciting new directions we have explored and rehearsed in which to take our monthly broadcast — for example, limiting ourselves to vocals, playing with time, and collaborating with the public in real time. We will schedule, rehearse and perform these ideas in upcoming shows.
2. Drafted a collaborative essay to submit to leading journals in our field, *Leonardo* and *Resonance: The Journal of Sound and Culture*.
3. Identified at least one large, exciting project or performance that will allow us to broaden our impact, and drafted a powerful funding proposal for it.
4. Produced a live outdoor radio broadcast in Boulder using some of our new techniques and ideas, including collaborating with passersby using distributed radios and mobile devices.
5. Most of all, we will have formed a true community with one another and with our invited guests, sharing our visions and critiquing our plans, laying the groundwork for a new and expanded chapter of our collective work in transmission art.

In the months following the residency, the PI and Co-PI will take the lead on bringing these outcomes to life by scheduling, rehearsing and performing new approaches to our broadcast show, completing and submitting a collaborative essay to *Leonardo* and *Resonance*, completing and submitting funding proposals (in conjunction with RIO) for our new project(s), and actively working to create the new project(s). By the end of the grant period of 2023-24, we would like to have completed the following:

1. A year's worth of broadcasts with a demonstrably broader artistic and conceptual approach, using the ideas generated from our retreat.
2. A collaborative essay about *The Conduction Series* published in a leading journal such as *Leonardo* or *Resonance*.
3. A large-scale transmissions art project in progress, funded by one of the organizations mentioned in the funding section below.
4. A renewed, engaged collective of sound-makers with sustainable funding to meet each year and to continue inventing new ways of working with sound and transmission.

## FUTURE FUNDING

We've identified a number of potential funders of this cross-disciplinary project in various domains. While we will entertain bigger and more difficult research avenues, our main concentration will be on smaller, more attainable opportunities focusing on projects and exhibitions.

For the larger research oriented outlets, we plan to target the NEA, NEH, and NSF in various ways. The NEA grants can be particularly tricky, but we are encouraged by their new stance on [funding artists who use technology](#). As the NEH has a focus on archive related research, our plan is to submit a proposal to their Media Projects track for extending our current archive of playback material to include the Library of Congress and other lesser-known material. At the NSF, we've identified the [Smart and Connected Communities](#) program and [CISE IIS](#) grants as potential funding sources.

We already have NEA experience in our Wave Farm partners and will lean on them to guide us there. However, in order to enhance our potential for success at the NEH and NSF, we'd like to invite RIO advisors and local researchers at CU to join us at select times during the radio camp to act as mentors and/or potential collaborators. We feel Josh Shepperd (Media Studies) and Roshanna Sylvester (DCMP/Engineering) would be great mentors for the NEH. We think Laura Devendorf (ATLAS/Info) and Daniel Leithinger (ATLAS/CS) could mentor us and help shape an NSF proposal. Dr. Leithinger is also a likely collaborator on an NSF grant since his research into remote sensing overlaps directly with our collaborative methods and the real-time software that the PI has developed.

Where we feel like we have a more immediate chance of funding are in arts related contexts and private funders. We've identified three to start. The first is the [Creative Capital](#) Award that offers \$50k project funding for the creation of ground-breaking new work, to amplify the artists impact, and to foster sustainable artistic careers. With a focus on risky, genre-stretching and adventurous art, we believe our project is a strong candidate for this award. The second is the [Art + Technology Lab at LACMA's](#) grant program, which offers up to \$50k for artist fees and materials costs to produce a new project. This program prioritizes artist-led initiatives that explore emerging technologies and offer public participation — qualities which The Conduction Series exemplifies. A third potential funder, [Mission Zero](#), is one from which the PI has previously secured funding for other campus activities. Teaming up with researchers from journalism and media studies, we'd like to pitch a temporary weeklong eco-journalism radio station on campus where we collaboratively invent a new technological form of live environmental reporting.

Furthermore, we believe there are similar opportunities to be found among our collaborators and invited guests, drawing from their networks and respective national funding outlets and arts councils.



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### Budget

The Conduction Series consists of a dozen members dispersed across North and South America with five of the members residing in the Denver Metropolitan area (August Black, Betsey Biggs, Jason Sanford, Virginia Mantinian, Andi Dillalo). For our seven day radio camp, we'd like to fly in and house seven members of the group that live outside of Colorado as well as five other key artists, curators, and producers that are known to the group as leaders in transmission arts and will act as mentors, collaborators, and stakeholders in the field.

<b>Flights (Conduction Series Members):</b> New York: Jimmy Garner, Jeff Economy, <a href="#">Asst. Prof. Max Goldfarb</a> \$450 x 3 = \$1350   San Francisco: <a href="#">Assoc. Prof. Anna Friz</a> = \$400   Vancouver, Canada: <a href="#">Peter Courtemanche</a> = \$800   Buenos Aires: <a href="#">Augustín Genoud</a> , <a href="#">Florencia Curci</a> \$1000 x 2 = \$2000	\$4,550
<b>Flights (external members)</b> New York: <a href="#">Galen Joseph-Hunter</a> , <a href="#">Tom Roe</a> \$450 x 2 = \$900   Bogotá, Colombia: <a href="#">Alejandro Duque</a> = \$600   Vienna, Austria: <a href="#">Elisabeth Zimmermann</a> \$1000   Amsterdam, NL: <a href="#">Federico Bonelli</a> \$1000	\$3,500
<b>Hotels:</b> \$130 per night x 12 guests x 7 days (or equivalent for housing rental where we can all stay together.)	\$10,920
<b>Ground Transportation (airport shuttles/uber):</b>	\$700
<b>Food, Catering:</b>	\$3500
<b>Tshirts, lenticular postcards, marketing</b>	\$500
<b>Honorarium for 1-day on-campus contributors:</b> Circa 5 researchers \$200, each.	\$1000
<b>Honorarium for participants:</b> \$500 * 17	\$8,500
<b>Per diem:</b> \$50 x 17 guests x 7 days	\$5,950
<b>Summer Salary for PI's</b> (\$2100 per summer per PI with 29% fringe)	\$10,836
<b>TOTAL:</b>	\$49,956

## Budget Justification

There was a time in the twentieth century where national broadcasters had discretionary funds to pay for innovative programming. Countries with nationalized radio such as Canada, England, Germany, France, Spain, Austria, and Australia all had some form of sound and transmission arts sections. During that time, a number of well known composers such as Pierre Schaeffer, Daphne Oram, and Karlheinz Stockhausen made a decent living and career under their guise. An even larger number of lesser known artists made innovative contributions to media art history through these programs. The times have changed, however, and all but one (Kunstradio in Austria) have been gutted and defunded.

We believe our software and methods demonstrate an impactful way to address twenty-first century network media space with creative and experimental activity. The media landscape is obviously changing. Radio and Television have less significance than before. The political will to create public and commons-based media is at an all time low. We know that with an investment from RIO we can ignite new practices that contrast the dominance and accelerationist practices of for-profit media in slight, but significant ways.

Our invitations to outside members to join in our radio camp are sent based on various criteria. We are inviting Galen Joseph-Hunter and Tom Roe as directors of Wave Farm - the only organization in the world focusing specifically on transmission arts. We are inviting Elisabeth Zimmerman as the director of ORF Kunstradio, the seemingly last remaining bastion of experimental programming on a national level. Elisabeth will have know-how about various European festivals of radio and sound art. We are inviting Alejandro Duque both as radio maker and early contributor to the software. Alejandro is also a potential bridge to future workshops and activity in Colombia. We are inviting Federico Bonelli as a festival producer and radio practitioner who was an early adopter of the software for various projects throughout the Netherlands and Italy. Our hope in doing so is that it will reinvigorate the field and open opportunities for individual participants and the group.

As participants of this camp are taking time out of their schedules to work and play at our camp, we would like to provide a \$500 honorarium to participants. We also feel that \$200 honorarium for on-campus one-day participation would be appropriate. We plan to send invites to Michelle Ellsworth (Dance), Josh Shepperd (Media Studies), Roshanna Sylvester (DCMP/Engineering), Laura Devendorf (ATLAS/Info), and Daniel Leithinger (ATLAS/CS) to see if we can respectively integrate somatic, humanitarian, informational, and computational methods into our practices. We have allowed a \$50 per diem for full participants to cover local transportation and miscellaneous expenses. We have also allotted a food budget for shared meals in the evening. We imagine we will have simple catering on some evenings, but cook together on others. We allot a \$500 budget to make t-shirts and lenticular postcards where our logo of a maple seed is contrasted with an image of a lung (in similar shape) - a metaphor for breath and propagation. A few marketing materials sent out to the world in strategic ways should pay off. We'd also like to budget for one nice evening meal out at a restaurant. Finally, we have budgeted a small summer salary for each PI, split over two summers, for the work they will do in organizing the event and following up with written proposals, project layouts, and more.



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### Publications Relevant to Proposal

[The Conduction Series](#) (US): Monthly radio broadcast on [Wave Farm](#); November 2021-present. Sound/music performances by a dozen sound and transmission artists across the Americas.

[Reveil](#) (UK, Greece, Netherlands): Annual 24-hour live broadcast of global daybreak sounds by [SoundCamp](#); 2014-present; €333K in funding. Reveil 2021 had 23K listeners, with 3.3M Twitter impressions in 2020. We are using Mezcal this year to allow more flexibility to co-produce the broadcast and de-centre the way it is mixed, in keeping with the mesh-like structure of the streaming network itself.

[Radio Antidote](#) (Italy): Italian radio network formed in the wake of COVID lockdowns; 2020-present, including July 2021 ([Venice Architecture Biennale](#)). Radio Antidote was formed using Mezcal to connect participants to create a variety of radio broadcasts, from traditional interviews to live mixed performances to podcasts. On July 4th, 2021 we used Mezcal in a performance enacted for the Venice Architecture Biennale, as part of a talk about land art and the imaginary.

[Digital Naturalism Conference](#) (Sri Lanka): June 2022. The main PI gave radio workshops for local community members and participants including field biologists, interaction designers, engineers, and artists; July 2022. Dinacon was created in reaction to many traditional academic conferences which fail to connect the participants to the interesting locations they visit (or even to each other).

[Projects 107](#) (Australia): Community radio workshops by Jon Panther; Summer and Fall 2022; \$6K A\$ in funding. These Mezcal workshops developed a transmission and streaming platform for local artists of diverse backgrounds to create work for local and international audiences with the long term goal of acquiring a broadcast license to enable a community radio station for alternative sonic arts.

[Radio Libre](#) (Colombia): Remote broadcast network based in Medellin, Colombia; ongoing. Radio Libre is using Mezcal as a mobile radio studio for people living in remote regions of Colombia, including many ex-combatants from the FARC guerrilla movement. Since internet connectivity is very limited, we are working with Mezcal as a way to record and relay recordings.

**As If Radio..** (UK): *COP26, Glasgow, 2021-present. Live activist feeds and performances.*

An ongoing action research project that aims to support on-site / on-line communities and amplify less-heard voices, communities and places. Throughout COP26, AIR featured live feeds from activists in the streets using free mobile apps, environmental streams from the Acoustic Commons network, and contributions by artists and activists responding to an open call. Mezcal is a key part of a toolbox for this kind of work, which potentially has a key part to play in designing collective arts and social projects. Iterations of As if radio.. include a residency at the Landworkers Alliance Skillshare in Summer 2022, where Mezcal will provide a platform to bring together dispersed local voices, case studies, performances and remote testimony from LWA's work on agro-ecology and land-based struggles.

**Radio Ecológica** (Chile): *December 14, 2021.* Members of Soundcamp in different locations used Mezcal for a broadcast with conversation around the archive of As if radio.., 'an experiment in ecological activist radio' for COP26 in Glasgow. The platform allowed us to mix recordings, live audio streams and conversation in an intuitive and engaging way, with no single overall producer or hub.

**Radio Research** (US): *Weeklong residency and workshop at Wave Farm; July 30-August 9, 2021.* During a weeklong residency at Wave Farm in rural Upstate New York, August Black created 6 experimental radio broadcasts using Mezcal in various ways. One highlight of this activity was a workshop with 14 local sound artists where a very brief 20 minute Mezcal introduction led directly to an impromptu collaborative live 1-hour radio broadcast.

**Migrant Detention Radio** (US): *Live broadcast by visual artist Eliseo Ortiz (PhD DCMP) and historian Jessica Ordaz (Asst. Prof. Ethnic Studies) from the detention centers of Aurora, CO and Otay Mesa, CA; August 4, 2021.* In solidarity with the fight to oppose the criminalization of migrants in the U.S., this conversation took place from two locations significant to understanding the impact of privatized migrant detention and its long history of oppression.

**Reality Triangle** (US, Austria): *Live environmental broadcast performance on Kunstradio, June 2021.* This reality triangle can be considered a global tele-acoustic check-in of our distanced lives during the coronavirus period.

**Trasformatório Foundation** (Netherlands): *International arts laboratory reinvigorating abandoned Sicilian villages through site-specific performances; May and September 2021 (Cosio d'Arroscia) and ongoing.* Trasformatório performed a week of work with 15 artists in a remote Italian mountain village, Cosio d'Arroscia. The work was performed "in absentia" and we used Mezcal connected to a FM transmitter for various experiments of radio performance. The highlight was a *dérive* connecting seven different European cities, including Paris, the city that gave the birth to the Situationist International In September we replicated in the same village of Cosio d'Arroscia, this time with the artists present, using Mezcal again connected both with the radio and telegram.

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## Education

**University of California Santa Barbara** / PhD, Media Arts & Technology 2011

**University of California Santa Barbara** / MS, Media Arts & Technology 2005

**Syracuse University** / BFA 1996

## Experience

- **2020 - present, U of Colorado** / Assistant Professor Critical Media Practices  
I lecture on the history of media art and teach studio classes in media production.
- **2011-2020, Cycling '74** / Software Engineer and Research  
Research and web engineering lead. Built authorization and authentication system for 300k users. Designed bespoke forum and web database. Implemented packaging system. Created maxurl, an http object for Max. Built cloud compiler for [RNBO](#).

## Awards

- **2022**, CMCI Payden Teaching Excellence Grant

## Publications

- **We Are Here FM (2021)** [The Digital Review](#)
- **Hear-Here: a choreographed peer-to-peer network for live participation on the radio** In *Proceedings of the 12th International Audio Mostly Conference on Augmented and Participatory Sound and Music Experiences*, London, United Kingdom, 2017, ISBN: 978-1-4503-5373-1
- **UserRadio (2002)** In *Transmission Arts: Artists & Airwaves*, New York 2011, PAJ, ISBN 978-1-55554-151-4
- **An Anatomy of Radio** In *Re-Inventing Radio: Aspects of Radio as Art*, Frankfurt/Main 2008, Revolver, ISBN 978-3-86588-453-4
- **Blindsight is 20/20** In *Re-Inventing Radio: Aspects of Radio as Art*, Frankfurt/Main 2008, Revolver, ISBN 978-3-86588-453-4
- **Userradio** In *Proceedings of the 12th annual ACM international conference on Multimedia*, New York, NY, 2004, ACM, ISBN:1-58113-893-8

## Exhibitions & Performances

- **2023, Arts Birthday Festival - (Austrian National Radio, ORF)**  
Three hour live performance with the Conduction Series with one hour live on ORF .
- **2022, TSONAMI Radio Festival - Valparaiso, Chile**  
One hour live performance with the Conduction Series.
- **2022, Píksel Festival - Bergen, Norway**  
Mezcal workshop and exhibition of new software, Audio Compost.
- **2022, Digital Naturalism Conference - Sri Lanka**  
Mezcal workshop and live performance with custom software, Audio Compost
- **2022, PIF Conference - Soča, Slovenia**  
Mezcal workshop and live performance with custom software, Audio Compost
- **2021, Píksel Festival - Bergen, Norway**  
Betsey Biggs and August Black exhibit their web sculpture <https://wearehere.fm>
- **2021, Wave Farm - Acra, NY**  
10 day [residency at Wave Farm](#) where I hosted workshops on-site, collaborated with the local community, and conducted daily radio experiments outside the studio with local and remote participants using my custom software, [Mezcal](#).
- **2021, ORF Kunstradio broadcast - Reality Triangle**  
Live art radio broadcast on Austrian National Radio using my custom software [Mezcal](#).  
With Rupert Huber, Anna Friz, Jen Kutler, Tom Sherman,& Betsey Biggs.
- **2015, Wave Farm - Acra, NY**  
10 day [residency at Wave Farm](#) culminating in a 2 hour live radio performance called **Hear Here**. I built a web/phone application that gives participants the ability to stream direct (via web rtc) to the broadcast in 2 second overlapping intervals.
- **2009, ITT InterCommunication Center [ICC] Gallery A - Tokyo, Japan**  
[Der Gedankenprojektor](#) (Thought Projector) - an installation based on an unrealised idea by Nikola Tesla: a camera that can photograph thoughts. [Light InSight](#) Dec. 6, 2008 - Feb. 28, 2009. With alien productions.
- **2008, Kunsthau Vienna, Austria**  
[Der Gedankenprojektor](#) with alien productions.
- **2008, Ars Electronica Festival, Landesgalerie - Linz, Austria**  
[Der Gedankenprojektor](#) with alien productions.
- **2007, Künstlerhaus Graz, Austria**  
[Der Gedankenprojektor](#) with alien productions.
- **2007, Radio Oltranzista - Amsterdam, The Netherlands**  
daily performances from the street window at the [Melkweg](#) as part of the temporary FM radio station set up by Federico Bonelli.
- **2007, Píksel Festival - Bergen, Norway**  
KAOS - a short film sprint that was written, shot, and produced within a week using only free software. With Federico Bonelli.
- **2007, ORF Kunstradio - Vienna, Austria**  
Live radio performance with [John Hopkins](#) on Austrian National Radio.
- **2005, Aaniradio - Helsinki, Finland**  
Live radio and noise performance using custom software in pure data

# Betsey Biggs

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## EDUCATION

Ph.D. Music Composition, Princeton University, Princeton, NJ (2009)  
M.F.A. Music Composition, Princeton University, Princeton, NJ (2004)  
B.A. Music, Mills College, Oakland, CA (2000)  
B.A. English, Colorado College, Colorado Springs, CO (1989)

## ACADEMIC APPOINTMENTS

2016-present Assistant Professor, Dept. of Critical Media Practices, University of Colorado, Boulder, CO  
2015-2016 Visiting Assistant Professor, Dept. of Modern Culture & Media, Brown University, Providence,  
2014-2015 Visiting Scholar, Dept. of Music, Harvard University, Cambridge, MA  
2014-2015 Artist-in-Residence, Digital + Media Program, Rhode Island School of Design, Providence, RI  
2013-2014 Sawyer Postdoctoral Fellow, Dept. of Music, Harvard University, Cambridge, MA  
2011 (Fall) Visiting Assistant Professor, Dept. of American Studies, Brown University, Providence, RI  
2009-2011 Cogut Postdoctoral Fellow in Int'l Humanities, Dept. of Music, Brown University, Providence, RI

## SELECT BIBLIOGRAPHY

2022 "Shifting and Transitory: The Soundscapes of 'We Are Here FM', *BlackFlash*, Spring 2022  
2020 "GVSU New Music Ensemble: "Dawn Chorus," *New Yorker*, May 2020  
2020 "Music inspired by America's national parks, and other new recordings," *San Francisco Chronicle*, May 27, 2020  
2016 "Inspiration from the National Parks System," *Performance Today* (NPR), August 19, 2016  
2014 "Stop. Hey, What's That Sound?" *New York Times*, July 18, 2014  
2014 "50 Things to Do This Weekend in CT," *Stamford Advocate*, June 5, 2014  
2012 "Love Letters to a City," *Providence Phoenix*, February 1, 2012  
2012 "Wish You Were Here," *Providence Journal*, January 27, 2012  
2011 "Betsey Biggs: Music," interview on WRIU's *Music for Internets*, August 10, 2011  
2011 "Critic's Pick: Great Walks," *Time Out New York*, July 13, 2011  
2011 "Sounds Around Us," interview on WNPR's *Where We Live*, June 30, 2011  
2011 "Foreign Exchange: Hong Kong," interview on RTHK's *Morning Brew*, January 24, 2011  
2009 "Symphony of the City," Alex Ross, *The New Yorker*, July 6, 2009  
2008 "Out of the Millions Available," Kyle Gann, *PostClassic*, November 18, 2008  
2008 "Conflux 2008," Patrick Ellis, *Rhizome*, September 17, 2008  
2008 "Walkabout," Peter Matthews, *Feast of Music*, September 13, 2008  
2008 "Sensing Wonder," Molly Sheridan, *New Music Box*, May 2008

## SELECT PUBLICATIONS AND CREATIVE WORKS

2019-present *MELT: The Memory of Ice* (in progress)  
2021-present *We Are Here FM*, with August Black, internet-based project  
2020 *Teewinot*, with GVSU New Music Ensemble, Innova Records  
2018 *Souf*, with Chantal Dumas, VR project commissioned by Florida State University  
2016 *Eastern Elk*, laptop improvisation, premiered at the University of Colorado  
2016 *Teewinot*, commissioned by GVSU New Music Ensemble

## SELECT PUBLICATIONS AND CREATIVE WORKS (CONT.)

2016	"Pauline Oliveros Interviewed by Betsey Biggs," <i>Tarpaulin Sky</i> , October 2016.
2014	<i>Sunken Gardens</i> , public sound installation, commissioned by Caramoor Center for the Arts
2012	<i>Providence Postcard Project</i> , public art installation, commissioned by Brown University
2012	"Pink Noises" (book review), <i>Women and Music: A Journal of Gender and Culture</i>
2011	<i>Through the Cracks</i> , public sound walk, commissioned by Elastic City
2011	<i>Foreign Exchange</i> , 3-channel video installation, commissioned by Videotage (Hong Kong)
2010	<i>Lincoln Park</i> , sonic photographs, first exhibited at Brown University
2010	<i>Six4Seven (Field)</i> , live audiovisual performance, commissioned by Roulette
2009	<i>Deep Listening Anthology</i> , ed. Marc Jensen (Kingston, NY: Deep Listening, 2009)
2009	<i>Park Bench Cinema: Detox Project</i> , commissioned by Issue Project Room
2008	<i>Ton Yam I</i> , laptop improvisation, commissioned by Issue Project Room
2008/2011	<i>Parallel Lives</i> , multimedia theatre, performed at Princeton University and Brown University
2008	<i>Park Bench Cinema: I I Dreams in Red Hook</i> , public sound walk, funded by Brooklyn Arts Council
2007	<i>Shadow Mix Fairyland</i> , public sound art, commissioned by Thingamajigs Festival

## LECTURES, PANELS, AND VISITING ARTIST RESIDENCIES

2017	Workshop, "Sonic Ethnography," Union Docs, Brooklyn, NY
2016	Lecture, "Electric Songlines," The Brakhage Center, University of Colorado, Boulder, CO
2016	Visiting Artist, Department of the Arts, Rensselaer Polytechnic Institute, Troy, NY
2015	Visiting Artist, University of Virginia, McIntire Department of Music, Charlottesville,
2014	Visiting Artist, Rhode Island School of Design, Digital + Media Program, Providence, RI
2013	Visiting Artist, Oregon State University, Dept. of Music, Corvallis, OR
2013	Lecture, "Decentering Sound," Museum of Fine Arts, Boston, MA
2013	Visiting Artist, Department of Music, Western Michigan University, Schools of Music and Art, Kalamazoo, MI
2011	Lecture, "Sonic Navigations," Harvard University, Cambridge, MA
2011	Visiting Artist, Department of Music, Princeton University, Dept. of Music, Princeton, NJ
2011	Visiting Artist, City University Hong Kong, School of Creative Media, Hong Kong
2011	Visiting Artist, University of Maryland, Dept. of Digital Culture & Creativity, College Park, MD
2010	Visiting Artist, Duke University, Dept. of Music, Durham, NC
2010	Visiting Artist, Connecticut College, Ammerman Center for Art & Technology, New London, CT
2010	Visiting Artist, Polytechnic University of New York University (Integrated Digital Media), Brooklyn, NY
2010	Visiting Artist, George Mason University, Dept. of Music, Fairfax, VA
2009	Visiting Artist, Rhode Island School of Design, Digital + Media Program, Providence, RI
2009	Lecture, "Sonic Navigations," John Nicholas Brown Center, Brown University, Providence, RI
2009	Lecture, "Playing the Building: Giving Voice to Space," Princeton University, Princeton, NJ
2008	Panel, "Slowing Down: Artists & Designers Map the City," Museum of Art & Design, New York, NY
2008	Visiting Artist, Department of Music, Columbia University, New York, NY
2008	Panel, "Sound Art," College Art Association, Dallas, TX
2008	Panel, "The Scale of Intervention," New Museum, New York, NY
2008	Lecture, "Like It Was a Movie," Department of Music, Harvard University, Cambridge, MA
2008	Visiting Artist, California State University, Festival of New American Music & Art Dept., Sacramento, CA
2008	Lecture, "Like It Was a Movie," Center for Arts and Cultural Policy, Princeton University, Princeton, NJ
2006	New York University, Interactive Telecommunications Program, New York, NY