Research and Praxis for Social Engaged Arts Education in Southern Europe, Balkan and Mediterranean countries

Introduction

Why did we start InSEA seminars and how did it work?

The world of art education has been concerned with the ongoing global issues such as poverty, climate change, cultural diversity, inclusion, migration, political radicalization, marginalization, artificial intelligence, digitalization, posthumanism, eco-justice and post-colonialism. Although the field has been established as important subjects of school curriculum, the advocacy endeavors continue to take place all over the world. The advocacy attempts stem from the global financial crisis that threatens the funding for education, as well as the accountability that is connected with the market jeopardize the significance of the skills that an individual may develop when they engage in art practices. Eventually along with the advocacy attempts, a new interest arises for the usage of arts as a therapeutic and integration tool in marginalized communities (e.g. poor, immigrants, refugee communities). Also, an increased need rises about how education and arts education may support the cohesion of the society over the political radicalization.

Therefore art educators and other cultural workers are seeking for alternative modes of critique and collective action through the arts. This publication is an outcome of the InSEA seminar held during 16-18 July 2018 at the School of Early Childhood Education, Aristotle University in Thessaloniki, Greece. The roots for this seminar can be traced in events and actions created by art educators, artists and researchers from countries in the peripheral western south coast of Europe: The Iberian Peninsula, where the survival kit for art education was created by the members of the activist art education group C3. The group C3, coordinated by Cristina Trigo and Mª Jesús Agra-Pardiñas is an educational and artistic resistance cell proposing alternative ways for research and praxis in art education. The survival kit presented in the European InSEA congress in Lisbon 2015 suggested a slow pace way of living, promoting pauses and the creation of spaces to think/feel, to slow down, to restrain, and to make. The idea to start InSEA seminars followed the same logic: we wanted to create a possibility for encounters where art educators can be together, share their practices, inspire each other, and initiate conversations by making things together. Spaciousness was the main flavor of the event - we tried to offer not only counter-narrative to linear and goal oriented passes of time, but to create fertile intervals that sometimes provoke confusion, but also can be a potential for play, creation and learning.

Furthermore, it became a common sense to claim that knowledge production is certainly not neutral - the process is instilled with norms and values, which are being passed on through academic action. It is based on epistemologies that seek to confirm western hegemonic structures (Thielsch, 2019). Within the European framework, knowledge production is taking place in the “centres of Europe” reflecting the existing imbalance of power between East and West, North and South. What is considered to be socially engaged art education among scholars is often based on Western European concepts such as relational aesthetics (Bourriaud, 2002) which is considered as a door-opener for community participation, collaboration and collective actions. The purposes of such efforts mirror the main European
values – participation, diversity, civic engagement and democracy, and socially engaged artistic practices are seeing as a possible catalyst for change, although sometimes being very costly and elitist projects. Furthermore, different events within the academic context are happening inside the logic of hegemonic knowledge production, and often they reproduce inequalities and confirm imaginary differences between European center and periphery. Not forgetting the relevance of symbolic realm, this is also a consequence of the huge disparity in available resources and support that academics and students receive within their context. Certainly, there are efforts to transcend those divisions by suggesting different conference fees for different countries depending on their GDPs, or offering bursaries for PhD students. Still, these measures did not manage to overcome inequalities and those events where discourses are produced and reproduced are still dominated by Western European institutions. As the organizations of the academic conferences is a very expensive endeavor, big events often take place in developed countries, making it even more unattainable to “the periphery”.

After the financial crisis hit Europe, austerity measures were introduced to Southern countries and their image was constructed as a kind of a teenager who was incapable of taking good care of the future, recklessly spending money guided by the principle of instant gratification. These European children were seen as “unable to organize their lives democratically without guidance from another” (Buden [2009] in Petrović, 2014, p. 10). The somewhat infantilized representational position, transforms these geographical areas into objects of knowledge production. “The role of the periphery is to supply data, and later to apply knowledge in the form of technology and method. The role of the metropole, as well as producing data, is to collate and process data, producing theory (including methodology) and developing applications which are later exported to the periphery” (Connell, 2014, p. 211). The Balkan region specifically is constructed as a field of study: Yugoslav studies, post-communist studies, post-conflict etc., thus making a geographical area into a research one without agency.

Other European countries can also be part of the peripheral map, specially when we talk about art education. Models of cultural agency, education and art education coming from North Europe and North America had been a great influence upon curriculum development, teacher training and research in art education. The global art education landscape is characterized by the centrality and certain invisibility of geographically marginal practices and knowledge mainly because of the dissemination of academic publications in English language in journals with high impact factor, texts that are largely distributed in universities. A rush for number of quotations and publications with 'impact factor' is undermining the universities; carrying out a multinational business model of distributing information. Maybe is time to start to react against the model.

Another interesting factor is related to the places and types of congresses and conferences art education researchers use to attend. Normally in universities of Northern countries with very traditional formats of displaying information such as lectures by keynote speakers, presentations by participants and some workshops. Even if in the InSEA European congresses from the last eight years we can observe a move to more dialogic formats, we still need to enlarge the focus, the scope and the places.

We urge to consider how academic praxis and intellectual work produces place and what kind of critical-creative endeavor is needed as a counter action. Therefore, we see the seminar Research and practice of socially engaged art education as a proactive response to hegemonic knowledge production as we tried to take into account social, political and geographical context of knowledge making, talking, and writing. The seminar took place in Thessaloniki with the
attempt to create space for gathering and sharing that was organized beyond regular conference logic that follows rigid structure. The model of the seminar was dialogical and non-hierarchical, including interactive sessions where everyone had an active role, workshops and performances reminded us the crucial role of the body interaction in communication. Making things together, walking together, performing together removed participants from their comfort zones of written and spoken languages creating spaces for emotional conversations. Due to the small size of the seminar the dialogue was fruitful and everyone got connected overcoming linguistic difficulties and cultural differences. In the difference we reached connections and constructed links. We were able to be attentive to the small details, to perceive the subtle varieties of art education in its many forms and contexts, without judging from the academic gaze, but trying to understand through the slow pace of making together the small nodes of collective actions.

‘As long Thessaloniki exists; everyone will have a homeland’ wrote the Byzantine scholar Nikiphos Choumnos in 14th century. The majority of the participants came from Balkan and Mediterranean regions, but the seminar in Thessaloniki also welcomed people from some Northern European countries, Brazil and Japan. The InSEA seminar took place at a crossroads of social transformation throughout history. Since ancient time Thessaloniki invited and offered shelter to many different groups and communities that eventually flourished. As a consequence these circumstances gave prominence to the significance of its location. In our days, Thessaloniki is still a solidarity center even if it has suffered from the contemporary financial crisis. The topic and content of the seminar was a response to a contemporary need for collaboration and creative exchange in Balkan and Southern Europe in order to foster interdependence of the several communities and prevent hostility.

*Why socially engaged art education?*

Contemporary artists have been eliminating the boundaries between the arts and the audience, creating relational forms for human communication and knowledge construction. They opened up completely different perspectives on levels of interaction between things and people proposing diverse roles for the arts in the society and providing tools that can be most useful in educational settings involving image, sound and movement as ways of knowing and interconnecting people. Globalization phenomenon caused a sense of fragmentation, loss of social bonds and alienation in many population groups in the world. Engaged artists believe that close working relationships among artists, arts organizations, and the broader community enable better living conditions for all and create a more sustainable environment for the arts, claiming a return to a social function of the arts and a non compromised role of the artist in the society. Some cultural workers point out the need to merge art in collective experiences often performative and political. Activist movements are growing in all the continents, raising critical interventions, provoking situations and creating collective situations to raise urgent issues and polemical questions that are often hidden by the hegemonic media discourses. In its many variations, such as “relational art,” “participatory art,” “community art,” or “socially engaged art,” these manifestations often facilitate collective situations and promote greater participation and cultural agency (Emmelhainz, 2016).

Socially engaged arts education (SEAE) began as a pedagogical direction which purposes the civil engagement of participants. Whether it takes place in educational institutions or in the community, the evaluation of the projects depends on the ethical responsibility on the social concerns that the members of the action undertaken. In educational settings and especially in
public schools the aim is to shape the students’ civic role. Arts are seen as a means to enrich the experience of the participants with playful and creative ways. Yet, the interdisciplinary character of the SEAE is obvious in order to foster a dialogue and a direct social change. Whether this is only a short-term change, marking the difference with the goals of traditional politicized art, or a more enduring and influencing process, time will tell (Emmelhainz, 2013). The processes usually include collaborative and interdependent activities that make visible the individual perspectives and how the location affects the critical responses and thinking. As a consequence a sense of “community” is created through the elimination of conflicts that the SEAE evoked. Further, SEAE evokes a radical reappraisal of the modes, purposes and context of arts education. Schlemmer (2017) draws the pedagogical implications of Socially Engaged Art practice that foster a hybridized space beyond formal instructions. Art practice is encountered as an educational experience and vice versa. The critical and reflective actions as prequisites of an educational space become traits of art practices that are formed through an aesthetic process.

The participants

The seminar attracted many valuable contributions, also from other regions than the Balkan and the Mediterranean regions, but the majority of the articles submitted for this publication were from the latter. The focus on the Balkan and Southern European countries in this seminar gave space to certain topics to appear in the fertile intervals. Some might also appear in other places, others are site-specific.

Public space is seized by art education, stimulating energies and possibilities that sprout from the locations and, if needed, giving people alternatives to respond to a dominant way in which space is organized. In Czech Republic the grassroots art association Trafťka (2006-2014) initiated street art activities for young people and worked together with teachers to pass on techniques. This led to the new concept of ‘Public Pedagogy’, as noticed by Kamila Karagavridisová. In Serbia installations in the form of windows or portals were put in public space inviting people to paint their vision. Jelena Joksimovic explains that the aim is to express and then combine different feelings and understandings of educational practices. Vanja Zarić and other students of adult education at the Faculty of Philosophy in Belgrade reveal that socially engaged art in liminal spaces has a great potential to initiate the transformation of individuals through the processes of participation and learning, as well as social practice and reality itself.

The senses play traditionally an important role in art education and in the Thessaloniki seminar the use of senses was stimulated in a specific way. They caused individuals to be more aware of the body and its surroundings. Antonio Félix Vico Prieto presents the idea of “turning vision into sound” which involves a technique of recording audio that reproduces the real conditions of human hearing, to show how a visual image may be transformed into a soundscape. María Lorena Cueva Ramírez presents ‘My hands tell you’, a practical proposal to work with hands, gestures and paint to get the message across. Her workshop has benefit from the cultural and linguistic diversity of the participants. Without oral language they are able to communicate messages, concepts or sensations to other people only using colors and hands. Another way of communicating without speech was developed by María-Isabel Moreno-Montoro, María Martínez-Morales and Nuria López-Pérez, in a system of body expressions. Ideograms that represent concepts are proposed in a performative act with a technical basis of action and documentary recording. Also Katia Panegrazi shows art as a common language in the project ‘Art
The project was developed in Italy but the aim is to create a "travelling place" of creativity and knowledge, experimentation, discovery and learning through play. It is a place for educational meetings, training and collaboration. A space to develop the ability to observe with eyes and hands and to learn to experience reality with all the senses.

Myriam Romero Sánchez, reviews the dualism of standardized and real beauty and explores its socio-cultural consequences. She makes a distinction between divergent bodies and convergent bodies and then she explores those typologies with a large installation with an empty face in which the participants may temporarily transform. Melissa Lima Caminha uses embodied inquiry that is based on feminist and queer theories in order to uncover perspectives of the social construction of gender and sexuality. Combining video and photography with drawing made it possible for María de la Paz Barrios Mudarra to carry out artistic investigation of daily experience. With those means, sensations you have while doing routine actions in your house can be intensified as in the work ‘Invisible Woman’ is shown.

The artistic, nature, ecology and the social came together in new projects in Spain and Brazil. Carmen Andreu-Lara, and Rocío Arregui-Pradas describe a new Masters degree of Art at the University of Seville intertwining ecology, art and social contexts, as in the concept of ‘ecosophy’ by Guattari. The authors acknowledged the connections created by Spanish, Moroccan and Latin-American students in their curriculum. In Brazil Rosana Gonçalves da Silva also involves ecology in social contexts of learning - a tri-polar process of self-learning, learning from others and learning from the earth expressed in Poetic language to raise the principles of the Earth Charter. In a public elementary school located in Brasília she developed an experience of artistic ecoeducation/ecoformation and sensitive experience in school routine.

In Cyprus and Greece, socially engaged art education is also about war and refugees. Spyros Koutis started his artistic research dealing with war from a personal question: what is my responsibility as an artist in regard to war? With use of ‘Agonistic arts practice’, a form of arts based research, which explores the potential of art to have political impact through process of disruption, subversion, and participation, he developed socially engaged art projects-workshops related to Syrian war and refugees. He carried out the projects with children at a primary school and with young adults at the Birmingham City University.

Martha Christopoulou describes the project “depictions of a refugee’s journey” which aimed at (i) enabling primary school students to critically assess information provided by the mass media (ii) enhancing their understanding of empathy and (iii) increasing compassion and empathic behaviour towards distant strangers who face extreme circumstances in their lives. All the students that participated in this project managed to locate, identify and label the different facets of migrant-refugee crisis, in a way that was meaningful for them.

Cultural regional traditions often are defended in war contexts with different population groups. In this seminar very interesting art educational projects were organized concerning local community and cultural traditions. Maria Letsiou describes socially engaged art education (SEAE) in which the primary goal of art learning is students' involvement with the community's concerns and issues. She delineates how studio-oriented learning is enriched by the collaborative learning experience and by students' meaningful participation in the process and content of learning. Antonia Bartzoglou describes practical applications of the praxis of Mythagogia: an interdisciplinary praxis that draws from mythology, the educational art of psychagogia, as defined by Socrates, and the therapeutic and reflective qualities of performative storytelling. Socrates describes psychagogia as the educational art of leading the psyche towards dialectical examination of the good. In mythagogia, myths are the tools that
enable an embodied experience and dialectical reflection of social and personal themes. Ismini Sakellariadi presents the results of a project carried out by 15-year old students of the Experimental School of the Aristotle University of Thessaloniki, who used art to research and communicate a new understanding of their cultural identity and history. They looked at the way the past permeates the present in various ways, studied the multicultural past of their city and discovered untold stories. They then proceeded to communicate their artwork and their findings with the wider community, hoping to help bring about change in attitudes and beliefs regarding history, identity, minorities, multicultural symbiosis, human rights and social justice.

Conclusions and recommendations

Some of the topics, or parts of them, that appeared in this seminar, could also be discussed in Western-European conferences. But the focus on Balkan and Southern-European countries shed a light to different aspects. This publication brings up so many voices, different tunes, different colors but the same concern: education through art, an approach to arts in education that although old - Herbert Read seminal book ‘Education Through Art’ was published in 1943 - is still relevant. More than ever we need to believe in the power of the arts as a tool for making collective actions, as a pedagogical strategy to enable cultural participatory skills. Maybe we are witnessing a recession of arts in schools, we see that art education is not as valued as it was in the twenty century. But through the voices and stories of this book we can look further and embrace the different places where education may be art and art may became education.

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Using binaural soundscapes in educational context: turning vision into sound

Video: https://youtu.be/R5kymunCu3g

Abstract

Binaural recording is a well-known technique for recording audio. Using this approach, sound engineers are able to reproduce the real conditions of human hearing. Instead of conventional microphones and large mixing consoles, a dummy head with silicone earlobes and sensitive microphones, are used to capture the sound of a recording session. That approach allows you to record a realistic audio effect that will sound almost identical to what is heard by a human. Using this technique, our proposal (workshop) attempt to show how we can transform a visual image (a landscape or a picture) into a soundscape that matches with the original image. In fact, if we think in blind people, for example, binaural recording is an excellent way to “listen to a picture” and transform it in sound: ambient, people, etc. since all the elements in a picture can be described as a sound.

Keywords: Binaural recording, education, Listening, Picture, Soundscape.

The goal: Listen to a picture

In the last two decades, a lot of musicians are talking about an increasing deficiency in the listening abilities of people that surround them. According to his experiences we have realized about the importance of the education of the senses. So the idea of “turning vision into sound” involves focusing on something that sounds in the real world, captures that sound, and create a sound artwork that shows us the sound as a “visual” instrument. Thus, our goal is to transform a “visual picture” in an “audio picture” with binaural audio. Imagine that you cannot enjoy a picture or an exhibition of paintings (maybe you are blind). You can’t see the picture, but...you could “listen to the picture”. In our opinion, binaural recording is an excellent way to open the canvas and transform it in "audio": voice of people, the nature, animals, etc. It is true; all the elements in a picture can be animated and described the canvas through a dive inside the canvas. The user (the listener) will have audio inputs
surround him. Imagine a public museum or art gallery that could provide historical material about the artist and an artwork exposed using binaural sound. Maybe only a small headphone for binaural audio is needed.

In our opinion the goal was achieved. Participants at the InSEA Seminar realized the idea of how the real sound works and how to develop (in a very first step) an artwork related to the idea of listening. In our opinion, the goal of turning vision into sound was successful with any doubt.

Back to basics in audio recording

Remember the 20s and 40s of the twentieth century, the era of the pioneer radio series, actors and actresses moving around a microphone, according to a script. After that, several microphones, controlled separately, began to be used, and a greater freedom was achieved. But the sound result, of course, was monophonic. The stereo requires, basically, two sounds takes, which can be two separate microphones. The signals of these microphones are routed proportionally between the right and left channels, to include them properly in the stereo field. Here we have the first multi track session.

Generally speaking, the Multi-track recording approach is a sound recording technique that allows you to record multiple sound sources separately and join them together becoming an individual track. It is the most common way of recording music today. A multi-track recording session usually is developed in two steps. Recording: the mixer is used as a pre-amplifier of all sound sources. The mixer routes the sounds to the recorder, where they are stored. An instrument is recorded on each track. Mixing: now, the multi-track provides reading of previously recorded tracks. These signals will be processed, routed and mixed in two stereo channels (Davis & Jones, 1989).

If we are talking about multi-track recording, the keyword is flexibility. The multi-track system provides the tools to record an instrument or soloist each time. A multi-track production (the result of a multi-track recording session) can be built part-by-part, like a “Lego” building, and later merge in a mixer. Once all tracks of a musical production have been recorded in sync, they can be mixed to get the stereo mix. Furthermore, another important advantage of the multi-track approach is the (almost) total control over the relative levels of each instrument. You can give each track the desired equalization; even effects (like reverb or delay) can be added in the mixing process (Owsinski, 2005). The noise-signal ratio in a multi-track session is a lower than the ratio taken in a direct recording. Consequently, a multi-track session guarantees the best signal-noise ratio in the original tape. In addition, this approach allows to
record each track at the maximum level, without distortion, therefore the bandwidth of some channels can be reduced without affecting the sound of the instruments.

Trouble in multi-track utopia

Despite the advantage in the signal-noise ratio, the multi-track approach has a disadvantage: the noise increases as the number of tracks that are combined in the final mix. When two tracks are mixed with the same noise level, the noise in the final track is 3 dB higher than in the original ones (dB is referred to the sound pressure level measure). That is, if 32 tracks are combined, the resulting one will have 15 dB more noise. Also, the closer the tracks are into a tape, the more interference there will be between adjacent tracks. For example, if two adjacent tracks are from two musical instruments recorded simultaneously in the studio, their congruence can make the interference acceptable. But the degree of separation between microphones in the recording studio affects seriously the interference emerging on the tape (Davis & Jones, 1989).

What is Stereo?

Some of the early experts thought of stereo as “spatial sound reproduction through multiple channels.” Later, stereophonic (the stereo idea) was defined as a system employing two or more microphones spaced in front of a pickup area, connected by independent amplifying channels to two or more loudspeakers spaced in front of a listening area. This creates the illusion of sounds having direction and depth in the area between the loudspeakers. According to Brown (2002), it produces an abnormal sound pattern at the listener’s ears, which his hearing sense interprets as indicating direction in the limited space between the loudspeakers.

Spatial hearing efficiently provides information of our surroundings. Physical objects producing audible sound can be perceived from all directions, also at the rear (this is the main point of our proposal and workshop for the InSea Seminar), which obviously is not true with vision. Based either on the comparison of the signals at left and right ears (binaural listening) or on the signal at one ear only (monaural listening), the human auditory system produces the space perception. This includes, among others, the perception of the direction of a sound source and also the sensation of the surrounding space (Barlett, 1999). Different audio applications serve the human spatial hearing by creating auditory spatial attributes to the reproduced sound. For instance, in public and home movie theatres with a multichannel loudspeaker system, the video picture is reproduced with spatial audio providing spatial
attributes for a listener, such as discrete auditory events and surrounding ambient sound. At best, the reproduced sound creates an immersive auditory environment where a listener perceives to be in some other environment than in the listening space (Ahonen, 2013).

**Binaural recording**

Recording a band or an orchestra playing live on location is a great way to capture its musical energy. Consequently, to get the full idea of stereo audio image, if you are developing a binaural session (on field recording) microphone placement has a big effect on the sound of a recording. The farther a microphone is from its sound source, the more the microphone picks up feedback, room acoustics, background noise, and leakage (unwanted sound from other instruments). So when you record popular music during a concert, mike close, within a few centimetres, to reject these unwanted sounds. When you record classical music, mike farther away to pick up the hall reverberation, which is a desirable part of the sound. Microphone placement also affects the tonal balance of a recorded instrument. When you change the microphone position, you change the tone quality (Owsinski, 2005).

As showed at InSea Seminar using “mini Oto” (our dummy head), the principles for binaural recording are pretty simple. According to Ahonen (2013), the sound is captured with a pressure microphone placed in the ear canal of a dummy or a human head and the binaural microphone signals from both ears are reproduced to a listener using headphones. The binaural signals replicate the ear canal signals and thus transfer all spatial information of the sound to the listener, resulting in a sound image corresponding to the recording conditions. Ideally, reproduced sounds are perceived from directions coinciding with the original sound source directions, localized outside of the head and with correct timbre. In practice, microphone positioning has a major influence on the sound capturing and, furthermore, on the sound perception. The microphones are typically positioned at the entrance of either blocked or open ear canals. The blocked-ear approach inhibits the ear canal effect, whereas in the open-ear approach, the effect needs to be removed from the binaural microphone signals by filtering. A disadvantage of the blocked-ear approach is it is assumed to change the acoustic impedance from the eardrum to the entrance. This must be compensated in the binaural signals. The processing mentioned above may introduce some coloration to the reproduction of the signals (Möller, H.; Sørensen, M.F.; Jensen, C.B. & Hammershøi, D., 1995).

Consequently, for an accurate recording of the sounds, if we want to achieve a reproduction as if we were surrounded by the original sound field (chamber, room, etc.) where the
recording was made, the recording system with a higher quality is the binaural head system (dummy head system), which has an acoustic behaviour equivalent to listening to human beings, because we are talking about a head with a microphone in the position of each ear (Eagle, 2005).

Trouble in binaural utopia

But, What are the advantages of binaural recording that do not provide other recording approaches?
This recording system has advantages and disadvantages, of course. Among its drawbacks:

- The post mixing (mixing in studio) of the instruments is impossible, what is recorded, is what you will have in the final master track.
- The dynamics is (for better or for worse) what happens at the recording session, that is: the piano passages are weak; the forte passages are very high in volume.
- To get a correct sound image (stereo image) of the recording session, you have to move the musicians to get a specific place in the scene; there is no "pan pot" in this technique.

But of course, we have a lot of advantages using this approach:

- The stereo image of the recording session (the sound you will listen on your stereo player) is absolutely accurate to what is produced in the room.
- The sound of the instruments, "is what it is", there is no post production, no equalization or dynamics processing in any track.
- The listener, of course, appreciates that the music he is listening to is "real".
- If you are recording a band of well-trained musicians, you can record an album in just a couple of sessions (just one day).

Binaural recording: the process

A binaural recording session requires a lot of planning; you probably need more than a week to prepare everything in the correct way. The sound engineer (and maybe the producer of the session) must talk to the owner of the chamber (room or studio) and the musicians to explain all the nuances of a recording session like that. The previous meetings with the musicians are as important as the recording itself and the final result depends on this previous work.
Although each recording is different, the equipment used is pretty simple: a dummy head, pre-amplifier, A/D converter, a pair of earphones and a laptop is enough to develop a binaural session. The whole equipment can be easily transported and assembled in approximately one hour. All the equipment used in the recording (microphones, preamps, headphones, amplifier, etc.) is battery powered, being isolated from the power grid, because it is an important source of noise.

Remembering Thessaloniki days

This approach was presented at the InSEA Seminar Research and praxis for social engaged art education at the School of Early Childhood Education, Aristotle University of Thessaloniki, during July 2018. Firstly, we developed a brief tutorial in which students could understand the slightly difference between traditional recording and mixing techniques versus binaural recording approach. Second step, we presented a brief tutorial (as deep as possible), knowing how a binaural gear works, and even, understand it limits and success points. The next step was: listen... simply listen to the real thing and realize the sound that surrounds us: the “soundscape”. Finally participants needed to choose a picture or a video shoot and develop (recording, mixing and bounce in a final track) the real audio that matched with this visual idea. To develop this workshop our technical requirements were: a binaural dummy head, a pair of dynamic microphones (Sm58 and Sm57), a laptop and a four-in audio interface (for recording audio). And a video projector, screen and a pair of loudspeakers that InSEA seminar provided.
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