Please complete the project summary and return the completed form to April Snyder, Associate Administrator for the Institute on the Environment at aprilsnyder@umn.edu. Paper copies will not be accepted. Please also attach any photos, publications, brochures, event agendas or other materials that were a result of the mini grant summary.

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<th>Date of Report Submission:</th>
<th>11/12/2013</th>
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<tr>
<td>Project Title:</td>
<td>Ecomusicology Listening Room</td>
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**Project Context & Purpose**

The Ecomusicology Listening Room (ELR) was conceived by the members of the Ecocriticism Study Group (ESG) of the American Musicological Society (AMS). They asked me to direct the project. The basic idea of the ELR is to use visual art and sound to think about the relationship between music and environment, with an emphasis on sustainability, biodiversity, environmental health, and environmental justice. See Ecosong.org for a more complete sense of the project. Note that the project continued this year, with presentations at the AMS as well as the Society for Ethnomusicology (SEM). We have added video artworks. For example, Laurie Allman (Bell Museum Artist-in-Residence) created “Anticipating Rhythm” using images from U of M’s Cedar Creek Nature Preserve.

*Please include the original project purpose statement and revise for any changes that occurred in the project after the start date with a short explanation of the changes.*
Work Completed

This grant funded the live exhibit, mainly paying for the development and transportation of very large photos and placards. 7 listening “rooms” were developed, each involving a large photo, placard with title and barcode (for listening on a smart phone), and an accompanying work of sound art. Each room was designed to evoke thinking around a specific ecomusicological question, such as “Are instruments manufactured sustainably?” The exhibit was later displayed at the IonE.

Please provide a summary of the work that was completed for the mini grant project.
Partnerships & Collaborations

The AMS, SEM, and multiple interest groups therein co-sponsored the project. Those collaborations have continued and thrived.

*Please provide a summary of the project personnel, partnerships and collaborations that worked directly on the project or were started as a direct result of the mini grant project.*
Project Outcomes

Well over 100 people participated in the ELR1 session in New Orleans and thousands experienced the live exhibit at the conference. Based on what they heard from participants, the AMS leadership eagerly welcomed the ELR2, which just took place in Pittsburgh, on November 8, 2013. That is truly rare. The AMS has a 15% acceptance rate and the ESG finds it even more difficult to have their submissions approved. Thanks to the IonE mini-grant, the ELR got off to a very strong start. See the ELR2 page at Ecosong.org to see the very impressive video projects submitted and presented this year. In addition to the website and conference experience, the project is now being used in music courses as well. The next step is to expand it to include a more participatory dimension, where anyone with a smartphone or video camera can upload their own projects related to sustaining place through music. If there has been one disappointment, it has been “regression to the mean.” While the ELR has opened up some space for critical ecology in the world of music studies, traditional music scholars have found it difficult to get beyond very abstract discussion of place and other trending concepts, as opposed to also including serious attention to the environmental stakes involved in issues like biodiversity and sustainability. However, a few of the videos in the ELR2 were groundbreaking in that regard, including the Detroit 5e Foundation Gallery project and video. Thank you so much for making this project possible.

Please provide a summary of the outcomes of the mini grant project including future plans for the project.