

Newsletter | Issue 3
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auraldiversity
because everybody hears differently

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auraldiversity.org

Welcome to Issue #3 of the Aural Diversity Network Newsletter!

The Aural Diversity Network began in 2021 as a two year project funded by the AHRC. By the time the funding expired, engagement with the network was so substantial that it has continued ever since. There are currently around 300 members worldwide. This Newsletter is designed to keep people up to date with network activities. Please send any contributions to info@auraldiversity.org (email the same address to join).



Josephine Dickinson interacting with Ricardo Huisman's 'Bone Conductor'.

About Aural Diversity

Aural Diversity arises from the simple observation that everybody hears differently. It challenges the common assumption that we all possess the same ears, asking: *whose ears are standard? whose ears have primacy?* To see the scope of the field, view the [Infographic](#).

The Aural Diversity Project began in 2018. Its activities are documented thoroughly on its [website](#). The book [Aural Diversity](#), published in 2022, is a rich introduction to the topic.

News & Updates

John Connell Awards



**aural
diversity**

The annual [John Connell Awards](#) ceremony took place last week. The definition of the John Connell Soundscape Award has changed and now includes reference to aural diversity: “The John Connell Soundscape Award, kindly sponsored by Anderson Acoustics, recognises and encourages the development and advancement of soundscape projects demonstrating practical ‘real world’ applications to improve/support health, mental health, wellbeing, aural diversity and sustainability in indoor and outdoor spaces.” Details of the winners can be found by clicking on each award category. (Martin McVay)

John Drever writes: *I was honoured to attend the Noise Abatement Society’s John Connell Awards at the Palace of Westminster on the 22nd of October. This year, I had the privilege of serving as a judge for the Soundscape Award. Having followed the evolution of these awards over the years, I’m delighted to see aural diversity now recognised as a key criterion and fully embraced by the Noise Abatement Society – concepts that are steadily seeping into reality.*

The prize-winning project in the Quiet Mark Young Engineers category exemplifies this progress. Team Marigold from Imperial College London developed an innovative AI-powered solution to support individuals with misophonia. Their Chrome extension uses machine learning to filter out specific trigger sounds from online media, helping users manage the distress caused by everyday noises.

John Drever

Many congratulations to Prof John Leveck Drever, who has become a Visiting Fellow at the Centre for Digital Humanities, University of Cambridge.

IOA Annual Conference

The Institute of Acoustics annual conference took place last week. The conference papers can be found [here](#). They include a short one I presented on soundscapes and mental wellbeing policy in Wales, which mentions aural diversity and neurodiversity (Martin McVay).

Forthcoming Events

Cultivating Inclusion

John Drever will be co-chairing a special session on ‘Cultivating Inclusion’ at the [17th International Symposium on Computer Music Multidisciplinary Research \(CMMR\)](#), hosted by UCL East — another exciting opportunity to further the conversation around inclusive approaches to sound and listening.

In Conversation

A Collaborative Exhibition by artist Jay Afrisando

4 September - 23 November 2025

Galerie im Turm, Frankfurter Tor 1, 10243 Berlin

Galerie im Turm is pleased to present [In Conversation](#). The exhibition runs through November 23, 2025. Curated by Kate Brehme, the exhibition shows artworks by Jay Afrisando in collaboration with Dea Karina, Ariel Orah, Morgan Sully, Saverio Cantoni, and Simoné Goldschmidt-Lechner, with contributions from Alexis Bacon, Gaia Martino, hany tea, Kandis Friesen, M.D., MINQ, RC Taube, Rory Mason, and Terry Perdanawati. Disability, community, and interdisciplinarity are the focus points of this exhibition, which explores how different artists affected by access barriers communicate and create art. The resulting artworks showcase short films, installations, physical games which can be played in the gallery, and live performances. They interweave sound, visual, tactile, and psychological experiences rooted in a collaborative creative process centering Crip Time.



Film Alert: Noise

Aural diversity plays a role in a new Korean horror film called Noise (not to be confused with other recent films and shows of the same name). I was pleased to see hearing aids, speech recognition apps, and sign language doing small but important things to move the story forward. I don't think the film has a release date for English-language areas yet, but when I saw it at a film festival they said it would have one soon. Here's a link for more info: <https://letterboxd.com/film/noise-2024/> (Ed Garland).



Papers & Presentations

At LAURA's [Aural Diversity Conference](#) at the University of Salford's MediaCity campus in September, John Drever reflected on the early days of striving to establish a footing for the concept.

Andrew Hugill gave a public lecture entitled 'Aural Diversity and its Consequences for Music' in October at the School of Music, University of Leeds. It is available to view on YouTube <https://www.youtube.com/watch?v=Mw0BSTL5WUU&t=3434s>

Prof John Drever gave a keynote introduction on Aural Diversity at the [Soundways M4C Dialogue Day](#) hosted by the University of Nottingham.

The Aural Diversity Newsletter is published quarterly.

Please send any contributions to info@auraldiversity.org
