Analysis of Sound Design Practices

Questionnaire: Analysis of Sound Design Practices

Introduction and Instructions [15 june]

Purpose of the survey:

Thank you for agreeing to participate in this questionnaire. The primary purpose of the survey is to promote better understanding of the role, the identity, and the work of **sound designers** in Europe. By sound designers, we mean any professional working in the *sound design* industry and related institutions (teachers, trainers, researchers) and/or using *sound design practices* (practitioners).

Definition of sound design

Sound design *can be considered as a field of design which consists in taking into account, through a collaborative process, the acoustic dimension during the conception phase of a product (tangible), an interface (digital) or an environment (spatial). As a point of contact between the fields of art, industry and sciences,* **sound design practices** *are used in a wide range of fields where taking sound into consideration is pertinent from both a functional and aesthetic point of view: audio-visual production (film, video games, theater), product manufacture (home appliances, digital display), service infra-structures (transportation), environment (architecture/urbanism, ecology, museography), communication (advertising, marketing, sound branding, broadcasting), performing arts (music, sound installations), etc.*

Structure:

The survey is divided into 3 sections.

The **1st part** (19 questions, divided in two sub-sections) will serve to collect quantitative data and is **necessary for** processing and analysis of the data in our part.

The **2nd part** (17 questions, divided in two sub-sections) and **3rd part** (3 questions) concern methodological and other general issues about your practice in sound design ; they are **optional** but if you take time to fill them out, it would help us to complete our analysis of the data..

The 1st part of the survey will take approximately 5 minutes to complete, while the 2nd and 3rd parts will take 15 minutes. Please, note that you are not required to answer to all the questions, but only those that you consider applicable to your professional profile. In addition, feel free to add any comments or additional information at the end of each question in the "Comments" or "Other" sections.

Submission:

You may submit the survey by clicking on SUBMIT at the end of each section (1, 2 or 3). (If you do not wish to fill out the entire survey you also have the option of submitting the survey at the end of section 1 or 2).

Anonymity:

This work is done for **specific research purposes**. **Your data will be kept confidential and will not be distributed or communicated to third parties.** No data will be shared with others and the data gathered will only be used for this evaluation research, in accordance with privacy standards set forth in the General Data Protection Regulation in effect in the EU since May 25, 2018.

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Questions

First Part. Quantitative data

A. Personal profile

1. Which country are you from?

2. What is the main country and/or city where you currently carry out your professional activities?

3. Please indicate your gender
   a. Male
   b. Female
   c. Other
   d. I'd rather not answer to this question

4. Please indicate your age
   a. 18 - 25
   b. 26 - 35
   c. 36 - 45
   d. 46 - 55
   e. 56 - 65
   f. 66 +

5. How many years in total have you worked as a Sound Designer?

6. During which period?
   a. Before 1970
   b. 1971 - 1975
   c. 1976 - 1980
   d. 1981 - 1985
   e. 1986 - 1990
   f. 1991 - 1995
   g. 1996 - 2000
   h. 2001 - 2005
   i. 2006 - 2010
   j. 2011 - 2015
   k. After 2016

7. What is you background and training?
   ………

8. How did you learn Sound Design?
   a. Autodidact / Self taught
   b. School, master (specific training)
   c. Intership, workshop
   d. Skills and "know how" received from other Sound Designers
   e. Other………………

9. Today, which of the following fields characterize your area(s) of activity(ies)? (multiple answers are possible):
   a. Producing
   b. Designing
   c. Music / Music composer
   d. Teaching/Training
   e. Engineer
   f. Research (acoustician, computer scientist, …)
   g. Architecture / Urbanisme
   h. Art
   i. Project manager
   j. Other………………………………….

10. During your professional career as a sound designer, please specify your area(s) of work? (multiple answers are possible)
    a. Audiovisual production or film industry
       i. Film industry
       ii. TV industry
       iii. Video game industry
       iv. Theater, scenography
       v. Foley ("bruitage")
    b. Product and Services

      i.   Transportation industry (automobile, aeronautics, rail)
      ii.   Medical industry (devices, software...)
      iii.   Domestic electrical industry
      iv.   Digital industry (auditory display / human-machine interfaces, sonic interactive devices)

  c. Places / spaces
      i.   Architecture
      ii.   Soundscape
      iii.   Acoustic regulation
      iv.   Museography

  d. Communication
      i.   Marketing
      ii.   Sound branding
      iii.   Radio broadcasting

  e. Performing / fine arts
      i.   Music
      ii.   Instrument making
      iii.   Sound art
      iv.   Others……………………

  f. Other (please, specify the field)

11. How would you define your most commonly work status? (multiple answers are possible):
  a. Temporary contract, full time
  b. Temporary contract, part time
  c. Project contract
  d. Scientific / Research Project
  e. Freelance
  f. Open-ended contract, full time
  g. Open-ended contract, part time
  h. Internship
  i. Voluntary unpaid work
  j. « Intermittent du spectacle » [in France]
  k. Other…………………

12. How many projects have you been involved in your professional career, please describe as accurately as you can ? (please indicate the number)
………………
Additional comment: ....

13. In which professional environments ?
Please elaborate …………

14. In which countries / cultures ?
Please elaborate……………

B. Teaching

[In case you consider yourself mainly as a teacher/trainer of Sound Design, please go directly to part C]

15. In what kind of school are you teaching sound design ? Check all applicable answers
    a. University of arts / Conservatory
    b. Design school
    c. Private courses, lessons, ...
    d. Other……………………………..

16. At which level do you teach? Check all applicable answers
    a. Undergraduate (Licence)
    b. Postgraduate (Master)
    c. Training sessions
    d. Lifelong learning
    e. Other…………………

17. How much time would you say you spend teaching this discipline?
    a. Several hours per year
    b. Part time (I also teach other subjects)
    c. Full time
    d. Other

18. Are you practicing this discipline outside of your teaching time?
    a. Occasionally
    b. Regularly
    c. Professionally
    d. Other

19. Please, indicate your teaching method (multiple answers are possible)
    a. Lecture
    b. Workshop
    c. Practical exercises
    d. Group projects
    e. Individual projects
    f. Assignment
    g. Written papers
    h. Individual practice
    i. Partnership and collaborative development
    j. Seminar
    k. Internship
    l. Other………………...

Please leave any additional comments regarding this sub-section:

……………………………………………...

Second part (Optional): Methodology (Modus operandi)

C. Working Position / Framework

20. How would you define your function as a designer, within the working team? (multiple answers are possible)
    a. Central
    b. Peripheral
    c. Complementary to other disciplines?
    And if so, please specify which ones: …………………

21. Does your name appear next to the product / production / advertising?
    a. Never
    b. Rarely
    c. Part-time
    d. Frequently
    e. Always
    f. Other…………………
    And if so, please indicate the place (articles, opening/end credits, scientific papers, other)...................................

22. Does the name of your company / employer / etc. appear next to the product / production / advertisment?
    a. Never
    b. Rarely
    c. Part-time
    d. Frequently
    e. Always
    f. Other…………………
    And if so, please indicate the place (articles, opening/end credits, scientific papers, other)...................................

23. What is the average duration of a sound design project ?
    a. Less than 1 week
    b. Between 1 week and 1 month
    c. Between 1 month and 6 months
    d. Between 6 months and 1 year
    e. More than 1 year
    f. Additional comments…………………..

24. Could you describe your typical timeframe when working in a project? (duration of a project / phases: first contacts, typical communication strategy, number of meetings, brainstorming, development, testing, revisions, …)............................

25. How do you generally communicate with the concerned party(ies)? e.g.: remote communication, meetings, skype, e-mail, in-site work, specifications (files with guidelines/instructions/requirements), etc……………………...

26. Project documentation consists : (multiple answers are possible).
    a. Paper material
    b. Digital material
    c. Audio material
    d. Video material
    e. Other…………………

27. In case your communication with the client is carried out in the form of specifications (files with guidelines/instructions/requirements), could you please indicate which aspects help your activity the most?

28. Does your activity also include the writing of articles / scientific papers related to specific projects? (Please specify what, where, when, how many...).............................

29. Does your activity include other forms of distribution (interviews, etc.). Please elaborate ………

30. At the end of each project, do you create any personal archival of the project? And if so, what kind (portfolio, genetic process, video documentation, making of, etc.)?

Please leave any additional comments regarding this sub-section:

D. Technical Practice

31. In which technical environment does your activity take place?
    a. Home studio
    b. Professional environment
    c. ………..

32. Which hardware are you using at the moment?
    ………………………………….

33. Which software, apps, effects, virtual instruments, sonic database, recordings (musical instruments, soundscape, etc.), are you using at the moment?
    ………………………………………….

34. How do you customize your environment? (multiple answers are possible)
    a. Hardware hacking
    b. Software coding
    c. Open source contribution
    d. Elaborate…………

35. How do you collect sound content for your projects? (multiple answers are possible).
    a. Pre-existing samples (Sound Database)
    b. Recording samples
    c. Digital synthesis
    d. Analog synthesis
    e. Field recordings
    f. Other…………………

36. Did your role involve sound broadcasting / technical implementations for sound distribution?
    a. Never
    b. Rarely
    c. Half of the times
    d. Frequently
    e. Always
    f. Other…………………

Please leave any additional comments regarding this section.
………………………………

Third part (Optional): General thoughts about Sound Design

37. Please evaluate the following statements [1: not important at all – 5: very important].
    Sound designers should have:
    a. Capacity for organisation and planning
    b. Knowledge of a second language
    c. Knowledge of IT (Information Technology)
    d. The value of teamwork
    e. Recognition of diversity and multiculturality
    f. Adaptation to new situations
    g. Creativity
    h. Leadership
    i. The ability to consider the opinion of relevant interested parties
    j. The ability to deliver consistent outcomes
    k. The ability to minimize resources and/or maximize results

38. Please evaluate the following statements [1: not important at all – 5: very important]
    a. "Sound Designers should be recognized as a professional association"
    b. "The Sound Designer role should be acknowledged by copyright legislation"
    c. "Any sound/tools/applications/etc. created by the Sound Designer should be protected/patented/marketed"

39. In your country, for fiscal purposes, does your profession receive the right labelling / classification, or do you need to indicate other labels?

Please leave any additional comments regarding this sub-section

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Addenda

Please feel free to answer to the following questions:

1: Please add any additional questions, comments, concerns and/or suggestions you may wish to share about the questionnaire.

2: Do you think some important aspects have been omitted from this questionnaire?

Would you like to receive information about the progress of this project and the results of this enquiry? Please leave your email if so……………………….

Please include your name / last name, e-mail address and personal data here, only if you wish to reveal your identity. In this case, we may directly contact you (or skype). (Your data is being set for specific research purposes and will not be distributed or communicated to third parties). Otherwise, your contribution will be completely anonymous.

Name/Last Name:...........................
E-mail address:...........................
Country:...........................
Organization:...........................
Web page:...........................

Thank you very much.

The "Analysis of Sound Design Practices" team:
Nicolas Donin, David Fierro, Nicolas Misdariis, Frank Pecquet, Laura Zattra.

Labex CAP (Création, Arts et Patrimoine),
http://labexcap.fr/micro-projets/analyse-des-pratiques-du-design-sonore/

ACTE Institute (Arts, Créations, Théories, Esthétique),
http://www.institut-acte.cnrs.fr/semiotics/
IRCAM
APM équipe (Analyse des Pratiques Musicales,
https://www.ircam.fr/recherche/equipes-recherche/apm/

PDS équipe (Perception et Design Sonores
https://www.ircam.fr/recherche/equipes-recherche/pds/

Questions à poser en interview

1. Have you ever established a privileged collaboration (> 2 projects) with one or more particular clients/collaborators/industries/institutions?
    a. Yes
    b. No
    c. Additional comment: …………………………...

2. How many projects did you participate in with these privileged client(s)/collaborator(s)//industry(ies)//institution(s)/ etc.?
    a. With the 1st : (indicate the number)........................
    b. With the 2nd : (indicate the number)........................
    c. With the 3rd : (indicate the number)........................
    d. With the 4th : (indicate the number)........................
    e. With the 5th : (indicate the number)........................
    f. Additional comment [optional]t: ....

1. During your projects, do you supply your work with documents for the client?
    a. Never
    b. Rarely
    c. Half of the times
    d. Frequently
    e. Always
    f. Other…………………

2. What are the skills you think essential to this profession?
    a. Composition
    b. Musical theory
    c. Acoustics / Psychoacoustics
    d. Sound perception and cognition
    e. Psychology
    f. Information Technology
    g. Ergonomy
    h. Sociology
    i. Sound ecology
    j. Musical practice
    k. Signal processing
    l. Sound techniques (recording, mixing, mastering)
    m. Marketing
    n. Add a comment or a category [optional]: …………………

3. In your opinion, what are the ideal conditions for working on a collaborative project (place, time, communication, psychological aspects, technical aspects)?

4. Following your experience, what do you think would be the best way to organize a smooth collaboration among stakeholders?

LONG SURVEY LETTER (1 June 2018)

Dear *...* *...*

We are a research team[1] working on behalf of LABEX CAP (Laboratory of Excellence « Creation, Arts and Heritage ») in Paris, an observatory and experimental research laboratory working under the auspices of the French Ministry of Culture as well as in collaboration with other French institutions.[2]

We are currently conducting a research project (Start date: March 2018) to build a conceptual and practical framework for the study of **sound design**.[3] By adopting an approach globally inspired by design research, the project focuses on the main actors of the discipline, the **sound designers**, through an analysis of their practice according to different perspectives (artistic, musicological, socio-cultural, technical, ecological and scientific).

By means of large-scale studies – realised through **interviews, an online questionnaire**, and extracts and quotes from relevant sources – the project will promote understanding of the creative process underlying sound design, building consistent (historical, anthropological and methodological) knowledge about the discipline, and consequently, better evaluate how sound design impacts the artistic, technical or scientific domains.

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[1] http://labexcap.fr/micro-projets/analyse-des-pratiques-du-design-sonore/

[2] The Labex CAP - Création, Arts et Patrimoines (http://labexcap.fr/labex-cap/);
The ACTE Institute - Arts, Créations, Théories, Esthétiques - in Paris
(http://www.institut-acte.cnrs.fr/semiotics/);
The IRCAM/APM team « Analyse des Pratiques Musicales »
(https://www.ircam.fr/recherche/equipes-recherche/apm/);
The IRCAM/PDS team « Perception et Design Sonores »
(https://www.ircam.fr/recherche/equipes-recherche/pds/).

[3] **Sound design** can be considered as a field of design which consists in taking into account, through a collaborative process, the sonic dimension during the conception phase of a product (tangible), an interface (digital) or an environment (spatial).
As a point of contact between the fields of art, industry and sciences, **sound design practices** are used in a wide range of fields where taking sound into consideration is pertinent from both a functional and aesthetic point of view: audio-visual production (film, video games, theater), product manufacture (home appliances, digital display), service infra-structures (transportation), environment (architecture/urbanism, ecology, museography), communication (advertising, marketing, sound branding, broadcasting), performing arts (music, sound installations), etc.

We cordially invite you to complete our questionnaire before the 10th of September 2018. Please, click the button below to start the survey with this credentials:

Email: youremail@coco.com
Password: QWERTY

All participant information will be kept confidential. No data will be shared with others and the data gathered will only be used for this evaluation research, in accordance with privacy standards set forth in the General Data Protection Regulation in effect in the EU since May 25, 2018.

As our objective is **to include everyone working as a sound designer** in Europe, we would kindly ask you to pass this message on to other professionals, colleagues or teachers by sharing this link:
http://thesounddesignproject.com/invitation/letter/ASDP_Letter.html

If you have any further questions about the research or you need any additional information about the survey, you may email the research team at **ASDP.project@gmail.com** or simply reply to this message.

Your cooperation in this online survey is much appreciated.

Thank you in advance for participating.

All the best,

The **"Analysis of Sound Design Practices"** team:
Nicolas Misdariis,
Nicolas Donin,
Frank Pecquet,
David Fierro,
Laura Zattra.

[BEGIN SURVEY]

OPEN LETTER [1 June 2018]

Hello!

We are a research team[4] working on behalf of LABEX CAP (Laboratory of Excellence « Creation, Arts and Heritage ») in Paris, an observatory and experimental research laboratory working under the auspices of the French Ministry of Culture as well as in collaboration with other French institutions.[5]

We are currently conducting a research project (Start date: March 2018) to build a conceptual and practical framework for the study of **sound design**.[6] By adopting an approach globally inspired by design research, the project focuses on the main actors of the discipline, the **sound designers**, through an analysis of their practice according to different perspectives (artistic, musicological, socio-cultural, technical, ecological and scientific).

By means of large-scale studies – realised through **interviews, an online questionnaire**, and extracts and quotes from relevant sources – the project will promote understanding of the creative process underlying sound design, building consistent (historical, anthropological and methodological) knowledge about the discipline, and consequently, better evaluate how sound design impacts the artistic, technical or scientific domains.

As we are currently setting the ground of this extensive investigation, we have started compiling a **list of sound designers operating in Europe** (we are hoping to open our research to other countries, at a later stage) and **a list of**

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[4] http://labexcap.fr/micro-projets/analyse-des-pratiques-du-design-sonore/

[5] The Labex CAP - Création, Arts et Patrimoines (http://labexcap.fr/labex-cap/);
The ACTE Institute - Arts, Créations, Théories, Esthétiques - in Paris
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institutions in Europe - universities, associations, schools, specific courses and masters, studios and private companies - that operate in the field.

If you are a sound designer or a composer/sound designer, and are interested in participating to our research project, **please fill the form here with the code "XXXX":** http://thesounddesignproject.com/invitation/ and/or pass this message on to other professionals, colleagues or teachers in sound design.

This work is done for **specific research purposes.** This list and all participant information will be kept **confidential** and will **not be communicated** to third parties. No data will be shared with others and the data gathered will only be used for this evaluation research, in accordance with privacy standards set forth in the General Data Protection Regulation in effect in the EU since May 25, 2018.

We will contact you again in the near future with more accurate details. Moreover, it is our intention that in the future this list will serve to create a **network of professionals operating in the broad field of sound design**. In the form of a mailing list, it will serve as a central go-to point of contact, as a communication channel, as an information sheet (conferences, journals, events…).

If you have any further questions about the research or you need any additional information, you may email the research team at **ASDP.project@gmail.com** or simply reply to this message.

In the meantime, thank you very much for your time.
(Apologies for cross-posting)

All the best,

The **"Analysis of Sound Design Practices"** team:
Nicolas Misdariis,
Nicolas Donin,
Frank Pecquet,
David Fierro,
Laura Zattra.