Use the table below to organize the sounds present during your program or in your exhibit space and ideas for how you might approach them.

Sound Type	*Describe the Sound*	*Approach*	*Why did you choose this approach? What will taking this approach look like for your program/exhibit?*

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This worksheet is intended to help informal STEM practitioners think about sound more intentionally when planning and implementing learning experiences.

We recommend completing this worksheet in a group. Make sure that a range of perspectives - including your program participants/visitors as well as internal team members - are represented. This will help you design with sound for a broader audience.

You should complete this worksheet about an in-person program or exhibit. We also recommend that the group completing this worksheet spends time observing the program/exhibit space and actively listening to the sounds present during the experience. Depending on the program/exhibit, you may need to observe multiple times (e.g., morning and afternoon, weekday and weekend) to fully understand its soundscape. And in addition to your audience, keep in mind the goals of your program/exhibit and how the sounds may support or distract from what you're trying to accomplish.

Program/Exhibit name: _____

When you are observing your program/exhibit, consider both intended and unintended sounds. You can also use the following sound types to help categorize your sounds:

- *Recorded/programmed sounds* (e.g., press a button, a video that plays on a timed loop)
- *Planned soundscape* (e.g., music, audio to create an immersive environment)
- *Human sounds* (e.g., voices, footsteps, laughing)
- *Animal sounds* (e.g., birdsong, cicadas, lion roaring, otters barking)
- *Ambient nature sounds* (e.g., trickling water, wind, leaves rustling)
- *Ambient operational sounds* (e.g., HVAC, tank pumps, electric fencing, golf cart)
- *Interruptive external sounds* (e.g., traffic, alarms, overhead planes, cellphone audio)

There are different ways to approach sound in a program/exhibit.

- *Ignore* – The educator or exhibit designer does not notice or does not address the sound.
- *Acknowledge* – The educator points out the sound and simply proceeds. The designer makes a brief reference to the sound in the exhibit interpretation.
- *Incorporate* – The educator is able to adapt their standard program facilitation to include the sound. The designer creates exhibit elements that can be adjusted depending on the sounds present.
- *Remove* – When possible, temporarily or permanently removing the cause of the sound. This can also include opportunities for visitors or program participants to "remove" themselves and relocate away from the sound.
- *Design* – Intentionally developing programs or exhibits where the sound is an integral part of the experience. The sound drives planning (rather than plans being adjusted in real time to incorporate the sounds).

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